VOGUE

New York

Spring

Collections

ADVANCE
RETAIL
TRADE
EDITION

GIVE

Incorporating Vanity Fair
March 1, 1946
• Price 35 Cents
40 Cents in Canada

So light, so soft, so absorbent

Incredibly light for quick drying and handling,
yet thirstily absorbent as ever.
Martex Zephyr, newest idea in fine long-wearing towels,
makes laundering easy,
simplifies stacking on linen shelves.

Martex

ZEPHYR
Martex REG. U.S. PAT. OFF.
A PRODUCT OF THE WEST POINT MFG. CO.

CN00020574

How to use this issue of

VOGUE

to sell suits, dresses . . .

"*The news is in suits and dresses*"—see Vogue's editing of spring fashions on pages 182 through 185. Here is the news in silhouette peplums, sleeves that burgeon above slim waists, a new look to suits. New fashions such as these are as surely a sign of spring as the first misty crocuses. Your customers and our readers are waiting to welcome such signs of spring.

Break your story of new fashions with a full-page advertisement headlined—Vogue says: "The news is in suits and dresses." Sketch "the neatened silhouette" in a pure and simple suit from your own stock—cape sleeves, doublet sleeves or push-up sleeves that round out a slim line. Include silhouette peplums, the jumper look, stripe geometry—as many of Vogue's fashion trends as you have space to show.

Back your story with a battery of front windows stemming from the same theme. Gilt necklaces worn high around the mannequins' throats—light-headed hats—a scramble of bracelets on an arm—these are addenda to the news story of spring suits and dresses.

Basically this is a story customers will be able to follow best if it's told first-hand by ready-to-wear and accessory salespeople, too. They may point out that skirts are usually longer—Vogue reports many collections with skirt lengths only fifteen inches from the floor. And, as always, it's the accessories—the way the clothes are worn—that give any woman's costume signature-distinction. A meaty and interesting theme this, for a co-workers' fashion show...or an inter-store bulletin of fashion news.

Use this entire issue of Vogue as a textbook in promoting Vogue's theme: "The news is in suits and dresses." It will register importantly for you!

to sell blouses . . .

"Blouse drama in the news" is told in twenty-one versions (and with incidental drama) on pages 156 through 159. Blouses can be the better half of any costume this spring. They're strong support for suits. Designers have given them distinction in line, fabric, workmanship. In short, blouses are more promotable than they have been in years!

Key an advertisement to a card table drama, as Vogue does. Show the elasticity of your cast by including everything from glorified shirts to dinner blouses. Vogue says: "Let your coiffure and your jewels do the highlighting." Bracelets, necklaces and clips are part of your blouse story this spring.

In a front of windows, place your card tables with three players at each one, directly next to the glass. Pose mannequins in new blouses with as much action as is possible. Props, of course, can include ash trays, candles, cards.

Blouses should take their bow in any fashion shows or restaurant modelling your store has scheduled. They're stars this season and deserve the spotlight.

to sell new blues . . .

"High blues soar"—Vogue shows you this news on pages 173 through 175. When there's a new navy-blue—as there is in the high-handed coat Vogue shows, it's news. News, too, when flattering palest blue teams with black and achieves sudden character. And welcome back to peacock blue that gives character to any dress in any room—and under any light. This is a made-in-heaven theme for a front of windows!

RELEASE DATES for material in this issue: March 9th East of the Mississippi—March 16th West of the Mississippi. For other information, write or wire Vogue Merchandising Service.

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
MARCH 1, 1946

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To sell fashion, quote

VOGUE

Use these Quotations in your advertising, windows and departmental displays.

Suits

VOGUE SAYS: "Look for a neatened suit silhouette."
VOGUE SAYS: "Straight short coat, straight longer skirt."
VOGUE SAYS: "Give a suit small changes in decor."
VOGUE SAYS: "Cape sleeves balance a slim suit."
VOGUE SAYS: "There's hippy flare to suit jackets."
VOGUE SAYS: "Suit news—silhouette peplums."
VOGUE SAYS: "Grey flannel, used in contrary ways."
VOGUE SAYS: "Grey flannel, decorous as faille."
VOGUE SAYS: "New! Doublet sleeves on a snug jacket."
VOGUE SAYS: "Jersey town suit—good in grey."

Coats

VOGUE SAYS: "The short coat has authority, dash."
VOGUE SAYS: "New—coat shaped to fit, sans buttons."
VOGUE SAYS: "Country formula: a short pastel coat."

Dresses

VOGUE SAYS: "Slipping in—a quiet way to dress."
VOGUE SAYS: "Push-up sleeves round a slim dress."
VOGUE SAYS: "Important—the jumper look."
VOGUE SAYS: "Menswear checks for a town dress."
VOGUE SAYS: "Again! High dramatics of black lace."
VOGUE SAYS: "Formality bows in with bare shoulders."
VOGUE SAYS: "Black and dramatic for evening."
VOGUE SAYS: "The beautiful evening dress sweeps in."
VOGUE SAYS: The shorter-long evening dress."

Accessories

VOGUE SAYS: "Have a fine scramble of bracelets."
VOGUE SAYS: "Polish a cowhide belt until it's gold."
VOGUE SAYS: "Butter-colour gloves with neutrals."
VOGUE SAYS: "A collar of pearls, for a dinner dress."
VOGUE SAYS: "Gold necklets—signature accessory."

Colour

VOGUE SAYS: "Palest blue—like a flattering light."
VOGUE SAYS: "Palest blue with black has character."
VOGUE SAYS: "Emerald—subtle with peacock blue."
VOGUE SAYS: "Give a monochrome costume a whisper of colour-emphasis."
VOGUE SAYS: "Lime over grey."
VOGUE SAYS: "Beige with ginger."

Addenda

VOGUE SAYS: "Whittled waistcoat—in sharp contrast."
VOGUE SAYS: "Hats are more form than formerly."
VOGUE SAYS: "News! Blouses are on their own."
VOGUE SAYS: "A blouse plus a skirt equals a new costume."

1-
VOGUE SAYS:
"Suit news—
jackets square—
skirts flare."

2-
VOGUE SAYS:
"High
Blues
SOAR."

3-
VOGUE SAYS:
"Full sleeves
counter
slim lines."

4-
VOGUE SAYS:
"New—the
insistence on
light gloves."

Four Free Cards
Please check those you can use, and mail this coupon.

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

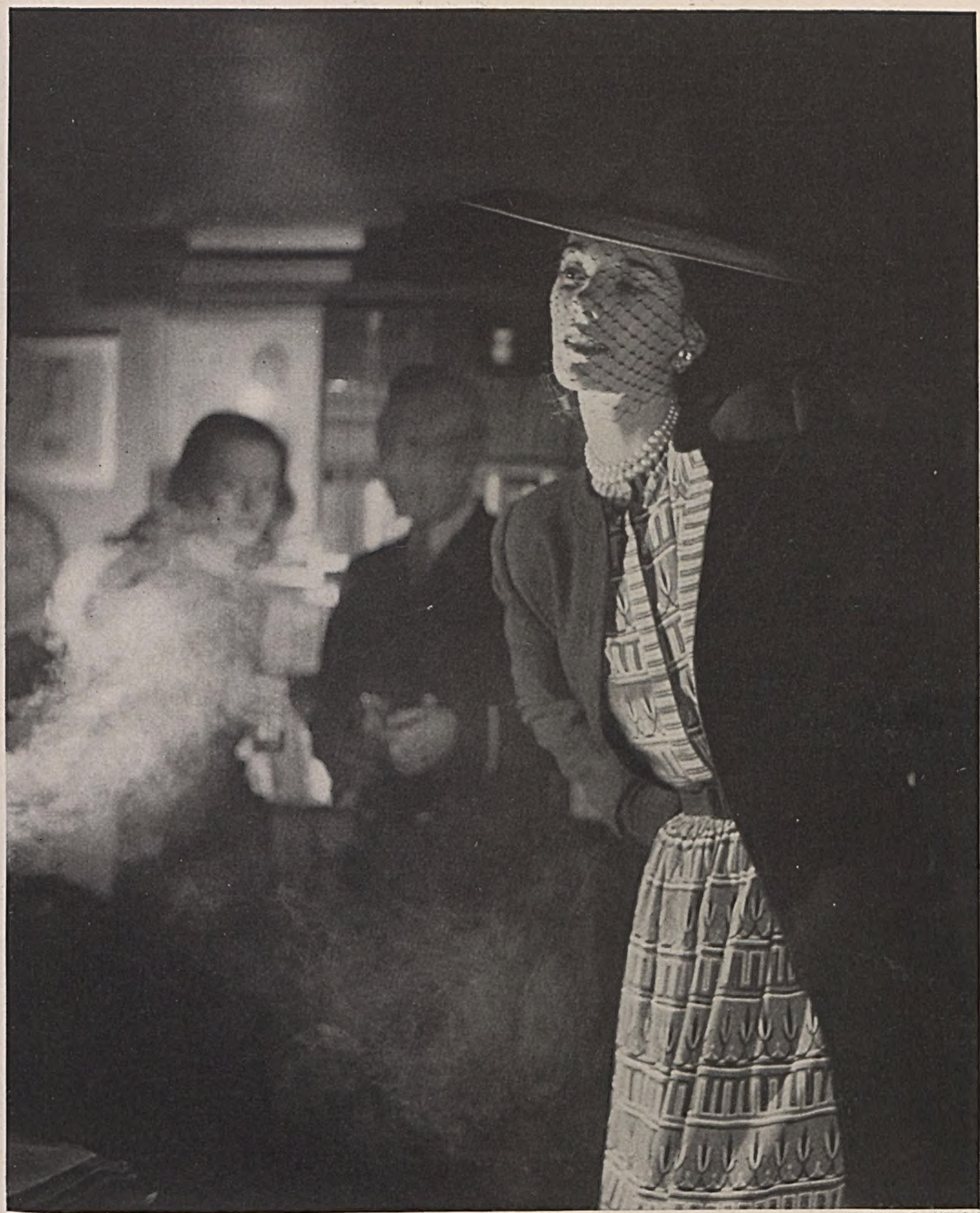
3/1

Name.....

Store Name.....

Address.....

Bonwit Teller new york



RICHARD AVEDON

Traina-Norell's study in terra cotta—the Greek collection at the Metropolitan Museum of Art inspired Norell to design the rayon crepe print that also lines the black Rodier wool coat. Costume and hat—Traina-Norell news

DESIGNERS' SALON, SIXTH FLOOR

CONSTANCE BANNISTER

Kristina handmades

☆Reg. U. S. Pat. Off.

Fit for angels..christening dress of organdy, lavish with lace, net and insertions. Every tiny stitch by Latin needlewomen.

Dress, 18.75 Matching long slip, 8.95 Handmade organdy pillow case, 5.95

BONWIT TELLER, New York HOCHSCHILD KOHN & CO., Baltimore JENNY, Cincinnati WM. HENGERER, Buffalo

George Platt Lynes

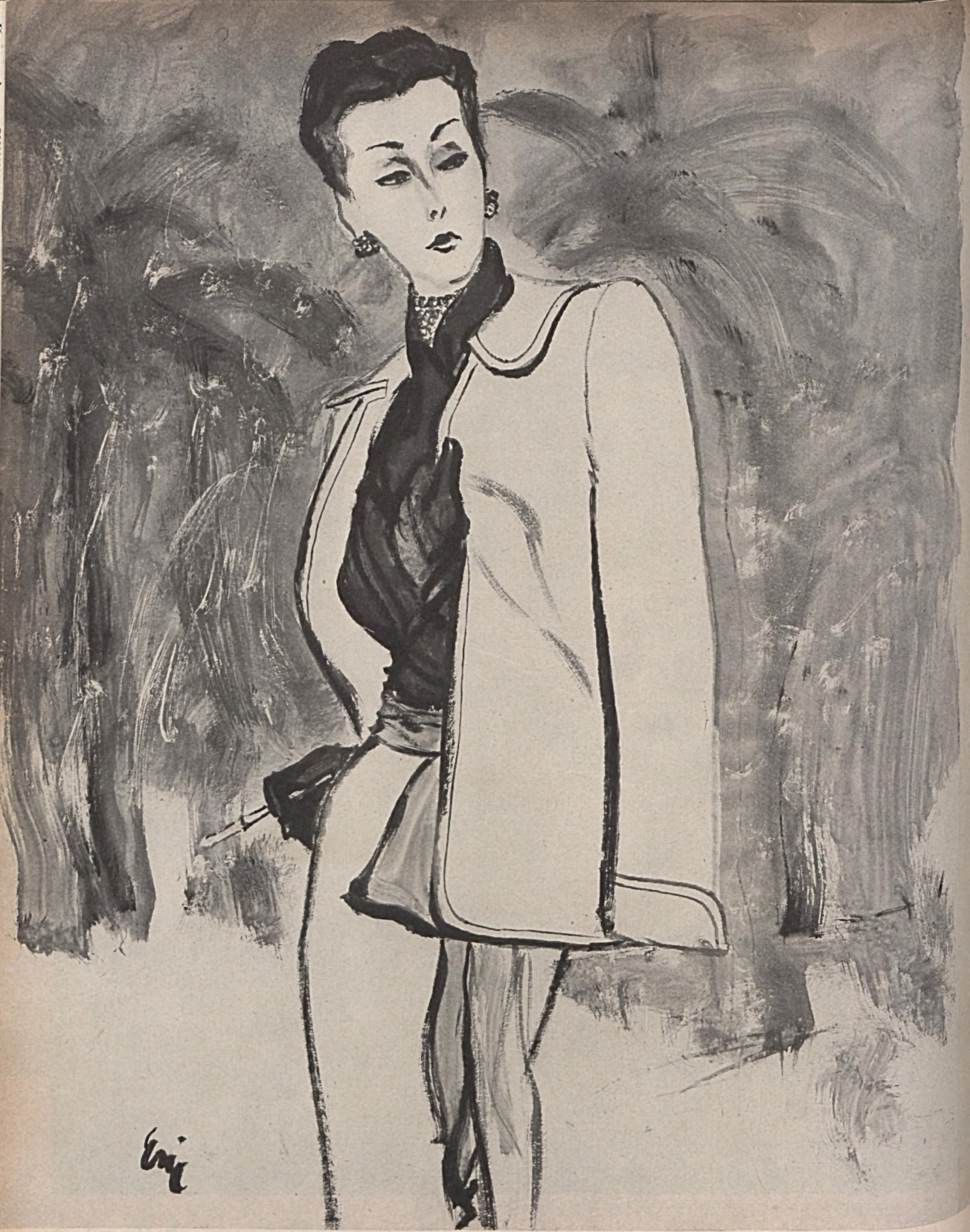
Dominating the Spring scene:

the navy (or black) wool suit "flooded" with the gleam of white silk shantung.

Suit, $115... Blouse, $50. From our collection of immediate wear originals.

Henri Bendel

10 West 57
New York 19 NY



Nettie Rosenstein's box-jacket suit in natural silk shantung with a navy rayon crepe blouse brightly sashed in scarlet.

Neiman-Marcus
Dallas

Black will be worn quite bare this spring.

To wit, our dinner and theatre dress,

short, and naked-shouldered.

By Omar Kiam of Ben Reig.

At Lord & Taylor

De Evia-Allison

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Vol. 107, No. 5
Whole No. 1760

Frost Bros.
San Antonio, Texas
Joseph Halpert's peg-shaped bolero. In sheer rayon crepe with eyelet embroidery. Black or navy with pink or blue. Sizes 10 to 18. $49.95

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

GEORGE PLATT LYNES

SAKS FIFTH AVENUE

The straight-and-narrow finessed with frills. By
Jo Copeland of Pattullo in Onondaga rayon tissue faille.

A Davidow suit with new moulded shoulders and the adroit tailoring that gives fine distinction. Black, brown or navy checked worsted. 10 to 18. $79.95

BLOOMINGDALE'S

GREEN ROOM SPECIALTY SHOPS,
3rd FLOOR, LEX. at 59th, N. Y. C.

The turn of a cheek translucent as fragile porcelain...the quick whisper, "Who is she?" This you'll get wearing DuBarry Face Powder. Like a veil of velvet gossamer, it screens out tiny imperfections...clings light as mist for lovely hours. Yet, under it, your skin always feels soft as rose petals. Scientists have formulated this powder to agree with all skins, and the DuBarry Success School* has proved this with thousands of women. Exciting? Exciting as your first solo flight in the bright tomorrow.

DU BARRY

BEAUTY PREPARATIONS

by

Richard Hudnut

NEW YORK

** The DuBarry Success School at the Richard Hudnut Fifth Avenue Salon, where so many women have been helped to greater loveliness, offers you a free DuBarry Success-O-Plan. Ask for this guide to the most effective beauty care for you at your favorite cosmetic counter.*

Beauty controlled from filament to finish

From the chorus of thousands of spindles, the chant of lyrical looms, from the symphony of glimmering dyes, clicking cutters and humming stitchers—comes the finished Textron masterpiece that brings new beauty to you and your home today. From the first filament to the final finished creation a Textron fashion is never out of Textron's skilled hands. It is Textron woven and tested, Textron designed, Textron tailored with the same precision Textron gave to the making of its parachutes for war. Depend on the name Textron for beauty, controlled from filament to finish!

HOSTESS COATS

Lullaby-soft duet for You

Now Textron cradles you in flowers, flatters you with moonglow—entwines sweet forget-me-nots and roses on a beautiful dream set of finest rayon satin. The delicately detailed pajamas and matching coat make lovely harmony together—are tailored with Textron's* famous parachute-precision. Snow White, Heaven Blue or Pink Angel backgrounds, sizes 12 to 20. Pajamas $10.95, Coat $10.95 . . . at leading stores throughout the country.

TEXTRON INC., Empire State Building, Fifth Avenue, New York 1, N. Y.

TEXTRON

*REG. U. S. PAT. OFF.

MENSWEAR • HOME FASHIONS • LINGERIE

certainly it's "come hither," it's

ELMO *Photo-Finish*.. *the make-up that invites close-ups*

CAKE MAKE-UP • CREAM MAKE-UP • LIPSTICK

Frankly, there's only one purpose in mind—to make you lovelier. You'll see the difference. Cake Make-up that's smoother, longer-lasting, more glowing by far. Cream Make-up that achieves the same flawlessness for dry or mature skins. Lipstick that *stays with you* and dramatizes completely.

Other Photo-Finish "close-up" items

PHOTO-FINISH FACE POWDER

PHOTO-FINISH ROUGE

PHOTO-FINISH MAKE-UP REMOVER

PHOTO-FINISH MASCARA

DISTRIBUTED BY Elmo Sales Corp., PHILA.

America's most distinguished woolens

Stroock

S. STROOCK & CO., Inc., 404 FIFTH AVE., N.Y.

MUNKACSI

BRACELETS BY TRIFA

Eleanor Hamlin *of Mavco*

creates a square cut† compact of phantom beauty—a mere two ounces of precious Plexiglas in quilted gold, pale green, pink or blue tones . . . with crystal. Forever safe in its dustproof, translucent Vinylite bag.*

About three dollars. Write Mavco, Fourteen East Thirty-Eighth Street, New York 16, for name of store near you.

*REG. U. S. PAT. OFF. †DESIGN PAT. PEND.

Marshall Field & Company
CHICAGO

Nettie Rosenstein's black silk crepe dress — introduced, like so many great-designer fashions, in your "small world," the 28 Shop.

KISLAV

A CARMEL SUIT WITH THE MASTER'S TOUCH . . . SNUGLY BELTED TUNIC WITH A NEW UNBUTTONED CLOSING. FORSTMANN'S CHARMONA IN BEIGE, BLACK, BROWN, NAVY. COAT $98.00. SKIRT $19.95. FLORENCE REICHMAN HAT.

Your perfect make-up base...

ANTOINE SKI-CREAM*, a feather-light, soft-as-silk foundation
that flatters you with its delicate, petal-smooth finish.
Keeps you poised, powdered, charming in all weather.
A special formula by Antoine, creator of beauty
for the loveliest women of the world. At fine stores.
Antoine, 663 Fifth Avenue, New York 22, N. Y.

ANTOINE
COSMETICS

*Reg. U. S. Pat. Off.

The Buccaneer coat by Ben Gershel

in Forstmann Charmona*. . . highlights huge saddle pocket, polished leather belt.

Reg. U.S. Pat. Off.

Third Floor Coats *Chas. A. Stevens & Co.* *State Street, Chicago*

CLAIRE McCARDELL *captures a light-hearted spring in this two-piece cotton seersucker dress... adds pert pockets and silvery buttons. Brown, navy, green, or red-striped with white. 10-16, $25.00.* MAIL ORDERS.

PRINCE MATCHABELLI *lavishes lilac-laden charm, in his nostalgic perfume, Duchess of York.*

Seidenbach's
Tulsa, Oklahoma

STERN BROTHERS • FORTY ONE WEST FORTY SECOND STREET • NEW YORK 18, N. Y.

NEW YORK • PHILADELPHIA • CHICAGO • BALTIMORE • DETROIT • BROOKLYN • ST. LOUIS

The name Trifari is engraved on every Trifari piece.

Jewels by TRIFARI
Designs patented

Glitter is fashion news

so is

CHEN YU

FIREFLY

The new glittering Spring scarlet for your nails and lips

Fiery and enchanting . . . "Firefly" has an elusive, never-quite-still something . . . a teasing, coaxing charm that's entirely new to lips and fingernails.

"Firefly" is a singing, lilting, young color—a scarlet bursting with the new excitement of glitter that you'll find in all the fashion world. Glitter! Firefly! They're for you . . . for now!

Firefly Smart Set
(Lacquer, Lacquerol, Lipstick) $1.75

The Lipstick $1.00

The Lacquer
(with Lacquerol) 75c

Saint
Sinner
Saint...to be loved and adored
Sinner...as mischievous as a sidelong glance
Adrian

Two of the rarest and most beautiful furs in all the world . . .

Silverblu Mink — to set you in a soft frame of purest natural platinum . . starlit . . heavenly . . .

Blufrost Mink — silver sprinkled deep brown hairs above a palest blue undertone . . unique fabulous . . .

MAXIMILIAN, New York
Mutation Mink Breeders Association

I. MAGNIN & CO., California

HARZFELD'S, Kansas City, Mo.

Consult your furrier for further information about Silverblu and Blufrost Mink

Juilliard
*Master Fabric
100% VIRGIN WOOL
* REG. U.S. PAT. OFF.
© A. D. J. CO. INC.
Fine Fabrics are the Foundation of Fashion
A. D. Juilliard & CO., Inc.
40 West 40th St., New York

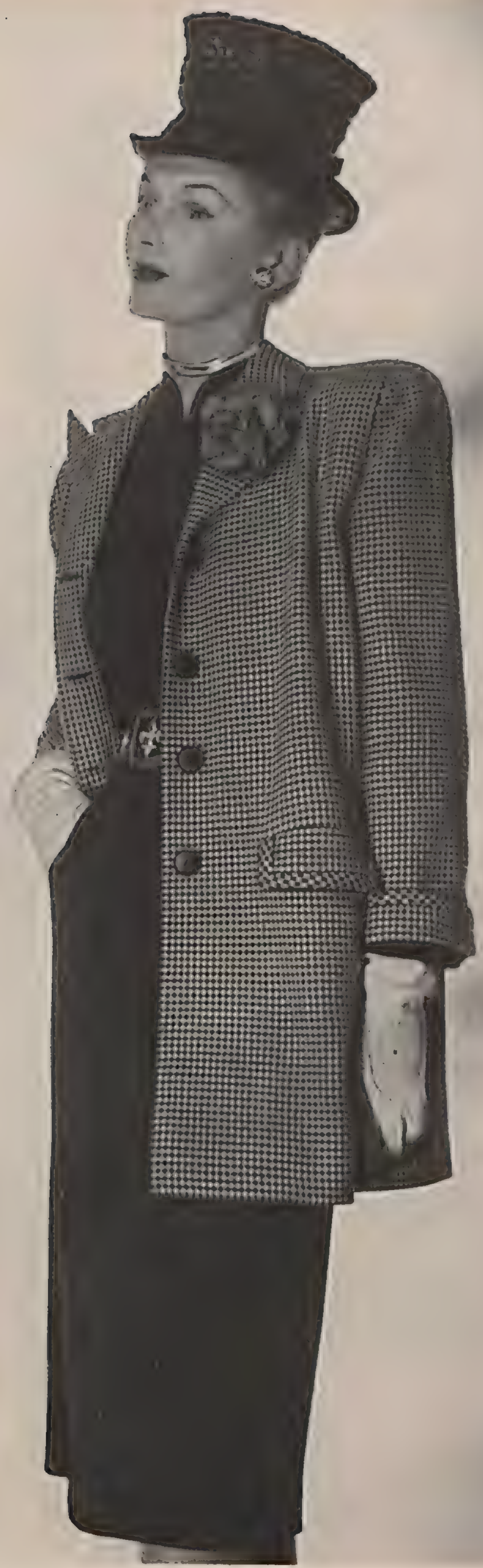
Maurice Rentner's long tunic dress in sheer wool . . . Hat by John-Frederics

Titche-Goettinger
DALLAS
THE TOREADOR . . . bolero suit in exciting new version . . . anthracite black rayon shantung with white wine blouse and daring red belt. Sally Victor's hat.
Both ours exclusively.

• Forstmann gabardine as a lady wears it, cut by the master hand of Maurice Rentner. Suit in pussywillow green or black with white rayon satin blouse striped in red. Hat by Lilly Daché. *Exclusive with*

BONWIT TELLER OF PHILADELPHIA

by
Louise Barnes Gallagher
in a truly feminine manner
that is hers alone.
Scruggs
Vandervoort
Barney
ST. LOUIS



Jordan Marsh

This is the look of Spring—and Hattie Carnegie makes it the costume of the year! The sheer wool dress, crested at the belt with fleur-de-lis. The fingertip box coat in wool shepherd checks. The dress in black only. Sizes 10 to 16. Designers' Shop, Second Floor.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

THE BLUM STORE

PHILADELPHIA

HATTIE CARNEGIE DOES A DREAM DRESS IN ENCHANTED BLUE OVERTHREAD LACE AND OPERA NET, WITH SHOULDER-FRAMING DECOLLETAGE. FROM BLUM'S COMPLETE COLLECTION OF CARNEGIE FASHIONS, INCLUDING FURS, MILLINERY, COSMETICS, AND JEWELRY.

Richard Avedon

Peck's proud beauty . . . our exclusive pale-sleeve suit, the slim black body flashing into light sleeves, an inset choir-girl collar. The whole thing done in Minkasha, that fabulous blend of wool with mink fur! Black with greige or aqua. 10 to 18 . . . 47.95.

PECK & PECK

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

MABLEY & CAREW

CINCINNATI

AVEDON

First appearance of our **Vera Maxwell** suit — a nipped-in, nipped-off jacket in black wool, a beautifully draped jersey skirt checked in black and white and taupe. $59.95. Hat, "High Riding Sailor," by Lily Dache.

Hildegarde, star of Radio's Raleigh Room, photographed by Joffé

A New Color Star is born!

"Hildegarde Rose"
Match Box Set $1.75
Plus Tax

Revlon's "Hildegarde Rose"

New note in color! Inspired by the incomparable Hildegarde! Precious pink-gold rose . . . with all the sparkle, the subtle sophistication of Hildegarde herself . . . A Revlon original champagne-personality color, for the matching lips and fingertips of the American woman of subtle chic. With superb stay-on power . . . also original with Revlon.

Nail Enamel and Lipstick

COPYRIGHT 1946, REVLON PRODUCTS CORPORATION

A Nettie Rosenstein Bag

Pacific Worsteds Woolens

FASHIONED IN Verdona* A PACIFIC CRAFT-FABRIC

PACIFIC MILLS • WORSTED DIVISION • 261 FIFTH AVENUE • NEW YORK 16

* REG. APP. FOR

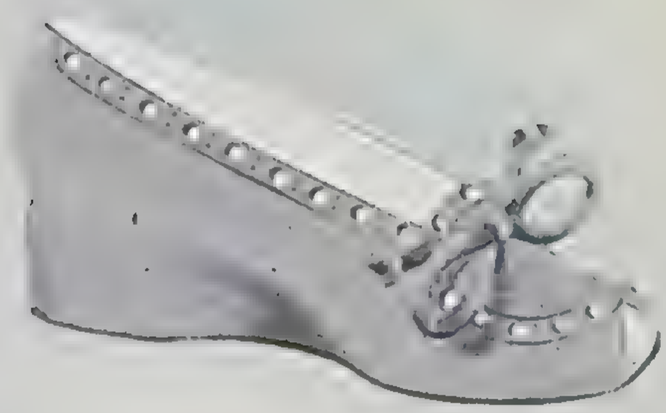
Tailored by HANDMACHER

JINX FALKENBURG models her own Lady Alice "CHICO CHICO"

...inspired by the brilliant Mexican prints Jinx, herself, imports from Taxco. She chose this new Lady Alice dress... exciting as a fiesta... for her very own wardrobe. Sizes 12 to 20

Ohama's rayon jersey, about $12

ALICE of CALIFORNIA, 75 Fremont Street, San Francisco 5



JOSEPH HORNE CO

PITTSBURGH

young as springtime

gay as laughter

blithe shoe

bright shades

(black patent *and* blue *or* rosewood calf *as well*)

10.95

by

Rice~O'Neill

"Bright Touch" — for a bright spring!

ETD

my luck's still holding—
just stumbled across
the most perfect lipstick
color, "Bright Touch"—
by Dorothy Gray.
Springy as hyacinths
—a knockout with my
new suit. Bob insists

"BRIGHT TOUCH" WITH BLUE SUIT AND BALENCIAGA BROWN ACCESSORIES FROM MARSHALL FIELD, CHICAGO

BEGIN your make-up with a Dorothy Gray foundation. End with "Bright Touch," the new lipstick and rouge. You're bound to come out with the "Right Look." For "Bright Touch" is as lively as a red wing flashing through stark branches. Deeply rich *and* bright — rarest of all color. "Bright Touch" is exactly what's needed to put you and spring fashions in tune. "Bright Touch" Lipstick, $1 and $1.50. "Bright Touch" Rouge, Cream or Dry, $1. "Bright Touch" Nail Polish, 60¢. Combination package of Magnum Lipstick, Rouge, and Nail Polish, $2.50.

All prices plus tax

Dorothy Gray

AMERICAN DESIGN OF BEAUTY

Copyright, 1946, by Dorothy Gray, Ltd.

Maurice Rentner creates a fresh Spring Suit in traditional navy wool. Crisp rayon faille makes the brief peplum and circular facing of the pushed-up sleeves. From our Gown Shop collection. $135.

In Seattle It's

FREDERICK & NELSON

Originals by
Rath
There's No Lovelier Calfskin than Rathcalf
Because it's not just calfskin — it's Rathcalf. Rich and lush as velvet. . . . Beautifully detailed graceful new fashion touch, loops of simulated shell. No wonder women love handbags of the precious Rathcalf. . . . In black only — reading down, $37.50*, $42.50* $49.50*. Also in other leathers, in all colors. . . . Other Rath Originals from $16.50* to $65.00*
*Plus Tax
Originals by Rath are featured at fine stores everywhere.
WM. C. RATH & SONS, 31 EAST 32 STREET, NEW YORK CITY — Makers of the famous "Top Hat" Handbags
Copyright, 1946, Wm. C. Rath & Sons . . . Design patents applied for

st. louis, mo.

FAMOUS-BARR CO.

the costume room

Jo Copeland of Pattullo combines a pure silk zigzag print with black rayon for your newest short cocktail dress. Hat by John Frederics.

Kraus
ORIGINAL

ZUCKERMAN & KRAUS, N. Y.

The Embodiment of Beauty: Mme. Adrienne Brassieres

Neusteter's

DENVER

Adele Simpson

Men's wear flannel...
for the distaff side by Pattullo
Thalhimers Richmond Over A Century In Virginia

GIMBELS

PHILADELPHIA

FOR FAMOUS FASHIONS

Rose Barrack's
superb little suit in navy wool
. . . subtly detailed for a
newly feminine look.

Hat by Howard Hodge

SHOES BY

La Valle

. . . suede sling pump over a
deep platform of gleaming serpentine.

Years of experience have achieved the rare quality of beauty that distinguishes lingerie by

Laros

PAINTING OF "LADY IN LAROS GOWN" BY ROBERT PHILIPP

Farnsworth Woolens

Out of America's treasure chest of fabrics . . . pure wool by Farnsworth . . . increasingly exciting in quality and color, yet uninflated in price. In ready-to-wearables only.

Fashions follow Farnsworth.

FARNSWORTH & FARNSWORTH • NEW YORK

Laden with the "forbidden" fragrance

FACE POWDER TABU BY *Dana*

Now . . . Dana takes face powder out of the purely visual . . . lades it lushly with Tabu perfume to give your beauty an indescribable aura . . . a third dimension . . . something that complexion beauty has never had before . . . the added dimension of intoxicating and lasting fragrance . . . TABU! The shades? They're the ones you love.

©1946 Dana

Hooray for Ioway and all the tall corn states! They gave us this fresh-burnished local color — "Golden Grain"! And perhaps the inspiration for our neat 'n bright little joyce — kilt-tied "Country Cousin." See "Golden Grain"— sun-ripe and foot-bright — blossoming out in our other joyces for bypath or city pavement. (No mail orders, please — write, we'll tell you where.) 6.50

ALL JOYCES SAY **joyce**
PASADENA, CALIFORNIA

THE TALKED-ABOUT JEWELRY... Castlecliff

DESIGN PAT. PEND.

The Creative Hand

of visionary craftsmen who weave the
prismatic colors of nature, and the designs of
brilliant artists into beautiful distinctive prints.
Bianchini immortalizes the living beauty
of fabric by the Fiberset process which
checks shrinking, stretching and sagging.

Bianchini Férier, inc.

663 Fifth Ave., New York

Double dolman sleeves on the block print of Bianchini crepe.

Designed by Foxbrownie with an eye toward an early Atlanta spring...

the color of iced coffee and cream...Hat by John Frederics

DAVISON – PAXON CO., ATLANTA • Augusta • Macon

AN
ORIGINAL
LINKER

in FORSTMANN "Charmeen."

LINKER & HERBERT, Inc., 205 WEST 39th STREET, NEW YORK 18, N. Y.

Jane engel

Created exclusively for us in an imported 100% worsted by **MIRON,** *and made by the inimitable* **FISCHER.** *Sizes 3 to 6x and 7 to 12.* **29.95**
In grey with peacock stripes. The matching feathered beret. **4.50**

Madison at 79th, New York

PAGAN Half savage, half water sprite. And like all Dorothy Korby designs, distractingly different. A halter...a javelin-slim sarong...sashed pearl-diver's pants...exotically printed with temple dancers on rayon shantung. In New York and Chicago at Russeks; in Miami and West Palm Beach at Burdine's. For store nearest you, write The Korby Company, 1410 Broadway, New York City. THE HOUSE OF COLOR.

A TOWNBROOKE FABRIC

Fox-Brownie points to new horizons for Spring in this chiseled black wool suit. Its well-mannered look fits your way of life and that, we think, is quite typical of all the fashions that you will find

at Lasalle & Koch's
Toledo, Ohio

More Than A Store—
A Community Institution

ARTCRAFT

Stockings of Elegance

RAWLINGS

Joske's of Texas
SAN ANTONIO

Madame Reine Hat

Look out... it's Spring!

IF THE LABEL IS

KNOX

THE HAT IS RIGHT

And **KNOX** takes wing in a bright collection of **DE LUXE** originals . . . right for you. The upper story is Knox Romancer I, top left, $20.00.† Knox Voyageur I,* right, $12.95.† Knox Continental III,* lower left, $16.95.† Knox Voyageur VI, right, $18.95 in Multicolor Straw Braid.

†Light colors slightly higher

*Trade Mark

MARTIN'S, Brooklyn, N. Y. • STEWART & COMPANY, Baltimore, Md. • RALEIGH HABERDASHER, Washington, D. C. • JOSKE BROS., San Antonio, Texas • MAISON BLANCHE, New Orleans, La. • L. S. AYRES, Indianapolis, Ind. • STIX BAER & FULLER, St. Louis, Mo. • HALLE BROS., Cleveland, Ohio • JOSEPH HORNE, Pittsburgh, Pa. • CROWLEY MILNER, Detroit, Michigan • B. LOWENSTEIN, Memphis, Tenn. • CHANDLER & CO., Boston, Mass. • CHERRY & WEBB, Providence, R. I. • NANCY'S, Los Angeles, Cal. • WHITE HOUSE, San Francisco, Cal.

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22 shades. Treatments at better salons everywhere.
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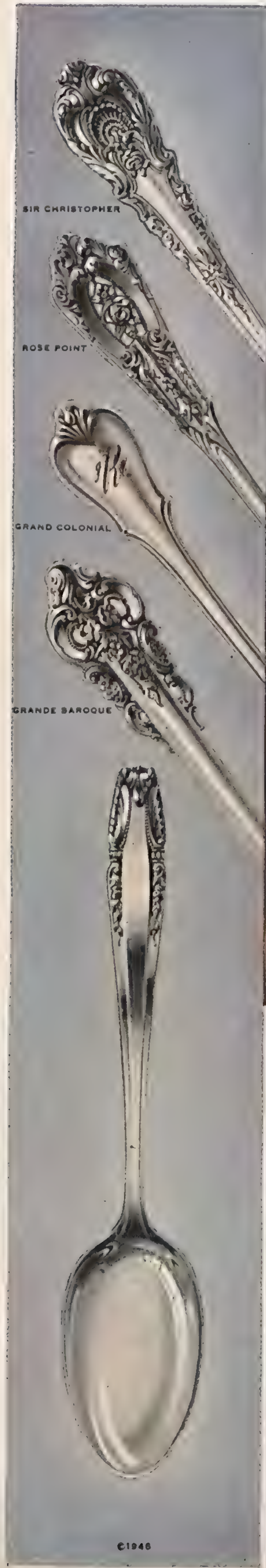
Stradivari MOOD OF CULTURE A PICTURIZATION



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Those who own Wallace Sterling find constant pleasure in its beauty of Mood and Contour. Each pattern has a majesty of form and a perfection of balance that only sculpturing can give. Stradivari with the acanthus leaf carved over the tip, has the rhythmic grace of violins designed and made by the master of Cremona.

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Sophisticate . . . with a touch of Midas lighting its wide, wonderful shoulders! Carved from superlative Doeskin wool, loomed exclusively for Leeds. . . . it's detailed with infinite care. Have it in Spring's favored colors. Sizes 10-18. About $45.

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Hat by John Frederics

Carolyn*

presents the
blouse dress . . .
puts creative hands into
black and white . . . tips them
with surprise-red sequins
. . . in this soft dress
by **Harvey Berin.**
Sizes 10 to 18. About $50.

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CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY, WRITE CAROLYN, 128 WEST 31st STREET, NEW YORK 1

Frank Gallant

creates SHOULDER INTEREST

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Hat by Alfreda, $25

Stewart's

LOUISVILLE, KY.

LASSIE MAID'S
THIMBLE-WAISTLINE COAT

Milan Ball-Braid and bright buttons mark this tiny-waisted coat, made exciting by a hip-slimming peplum. Perfectly tailored by Lassie Maid in 100% worsted Twill loomed by the American Woolen Co.
Black, navy, brown. Sizes 10 to 18.
$39.95

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JOHN RAWLINGS

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"FILIGREE"

. . . A SPRING SONNET BY

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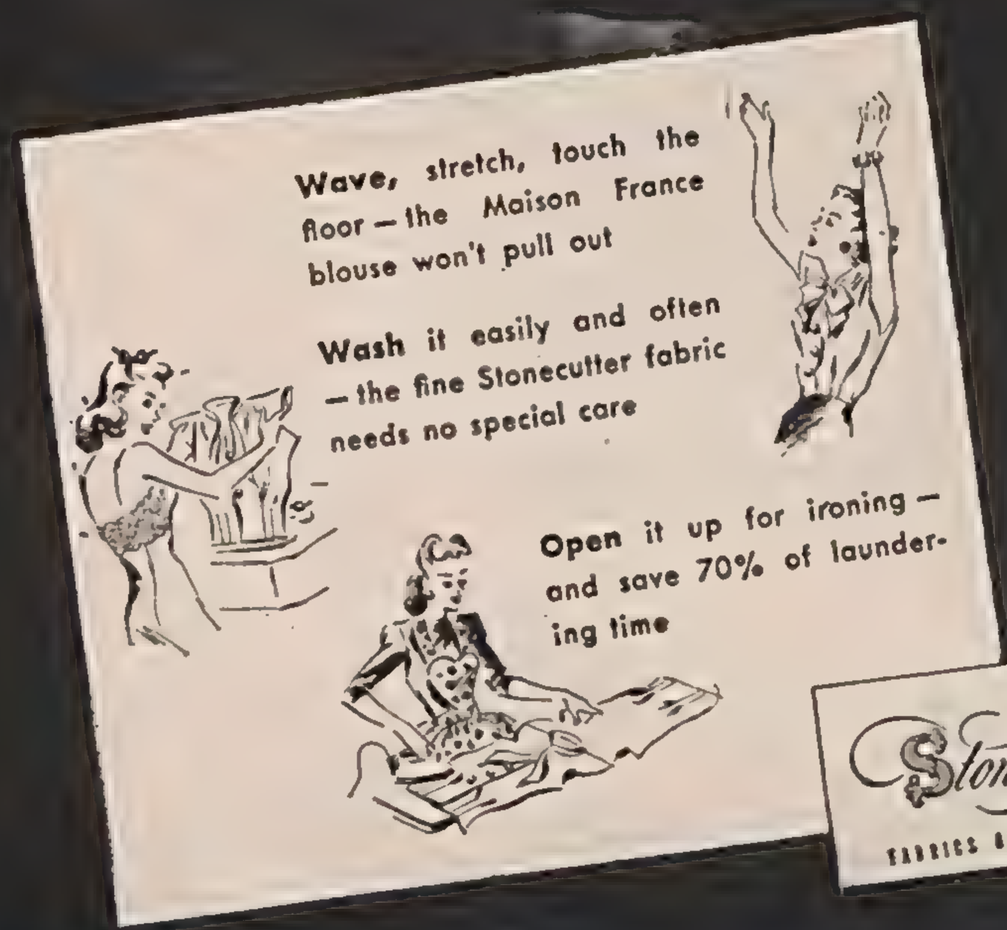
Maison France brings you lovely lace like a filigree necklet on its newest spring blouse. You'll wear it with a long skirt, with a separate skirt, with your new suit. You'll care for it in no time at all . . . for, like all Maison France blouses, it opens out flat, may be laundered in a matter of minutes. In a crisp washable white Stonecutter crepe. One size fits 32's to 38's. About $5. Others $6 and $7.

Available at better stores everywhere or write to: Maison France, 101 West 37th Street, New York



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IZOD OF LONDON'S COOL SUIT FORMULA

Feminine without fuss is the Izod credo. Here he does a suit mindful of your figure, tailored with devotion, in a light weight pure worsted plaid. Sizes 10 to 20. About $50.00. From a collection of Izod coats, suits, dresses and blouses to be found at one fine store in most cities, or write David Crystal, Inc., 498 Seventh Avenue, New York.

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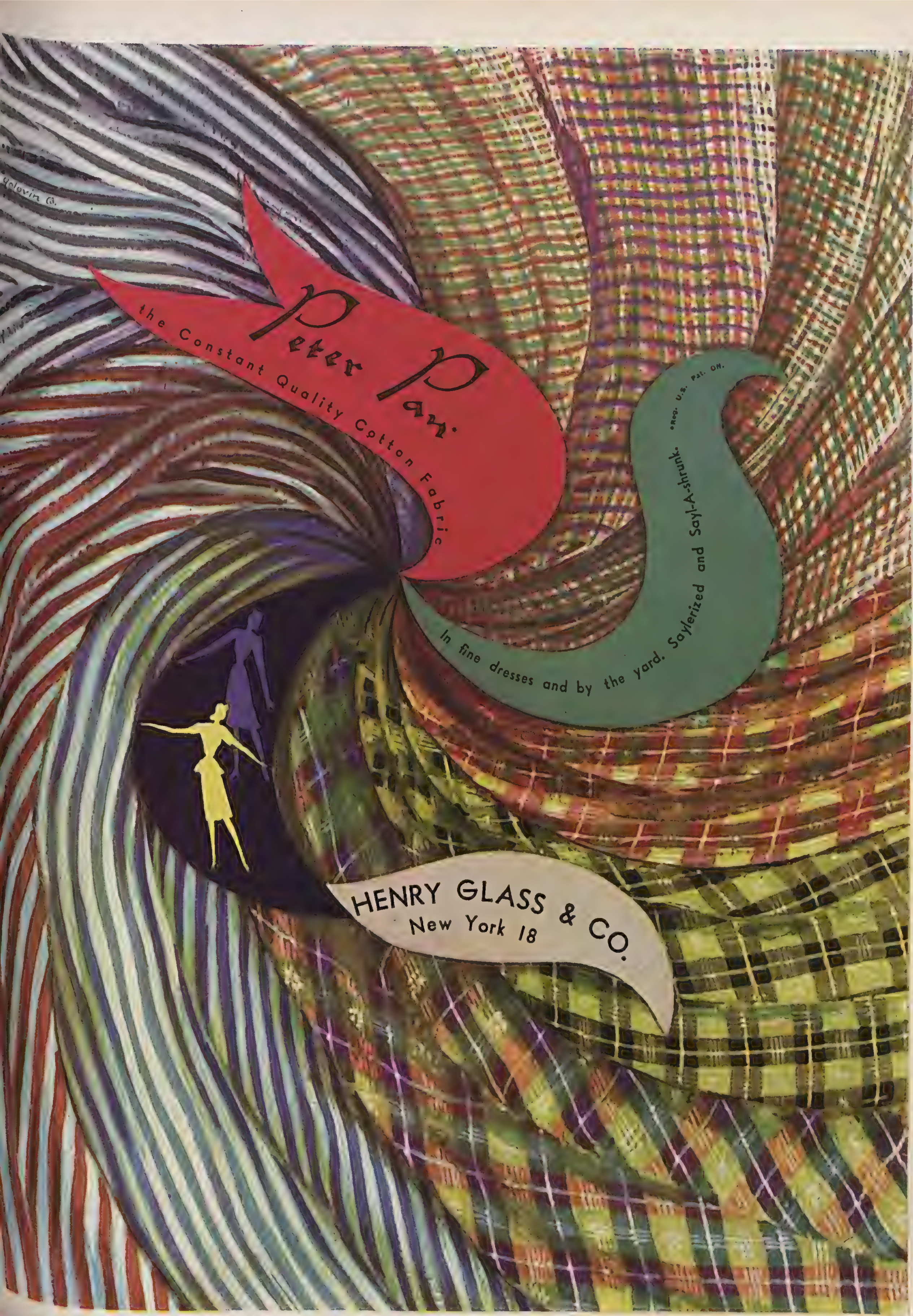
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In fine dresses and by the yard. Sayleri
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HENRY GLASS & CO.
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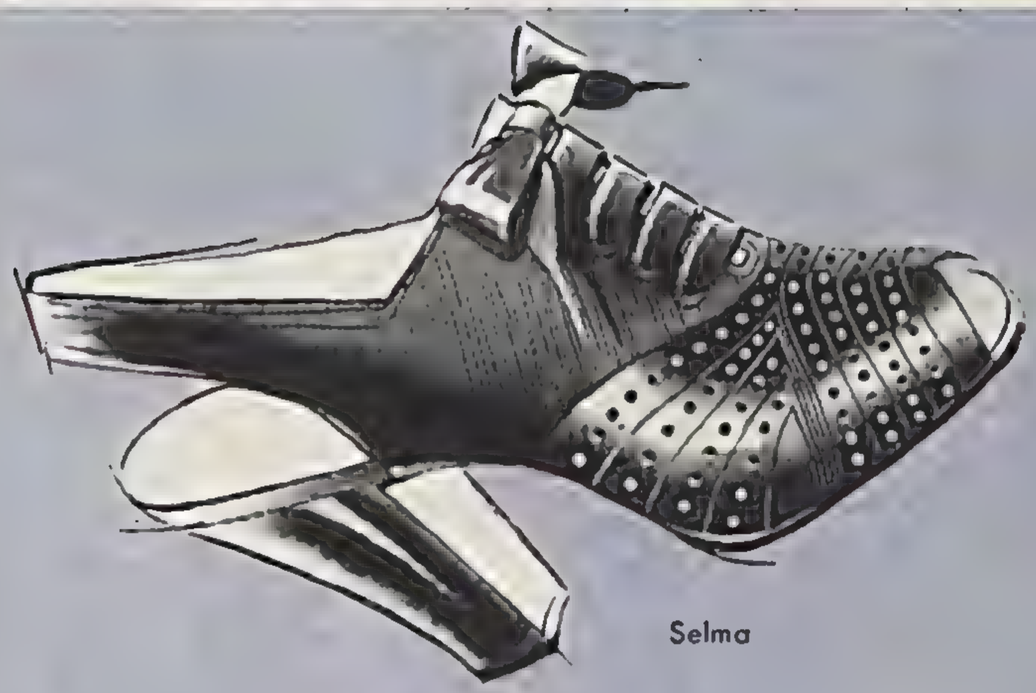

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above everything . . . fashion must fit!

Every fashion-connoisseur knows it! And it's Foot Saver's famous Shortback* Last that makes these shoes fit as though custom-made for your foot alone! Moulded over this unique Last, Foot Savers hold your heel—gently . . . and free your toes—really! Comfortable? Couldn't be more so! Lookable? But, very . . . and in young Spring styles for daytime or dress.

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Only Foot Savers are made over Shortback* Lasts, which prevent looseness and gapping at the heel without crowding at the toe.

$9.95 to $14.95

SHORTBACK Foot Saver Shoes

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5 feet 5 inches
or under
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A Botany Brand Fabric
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SIZES
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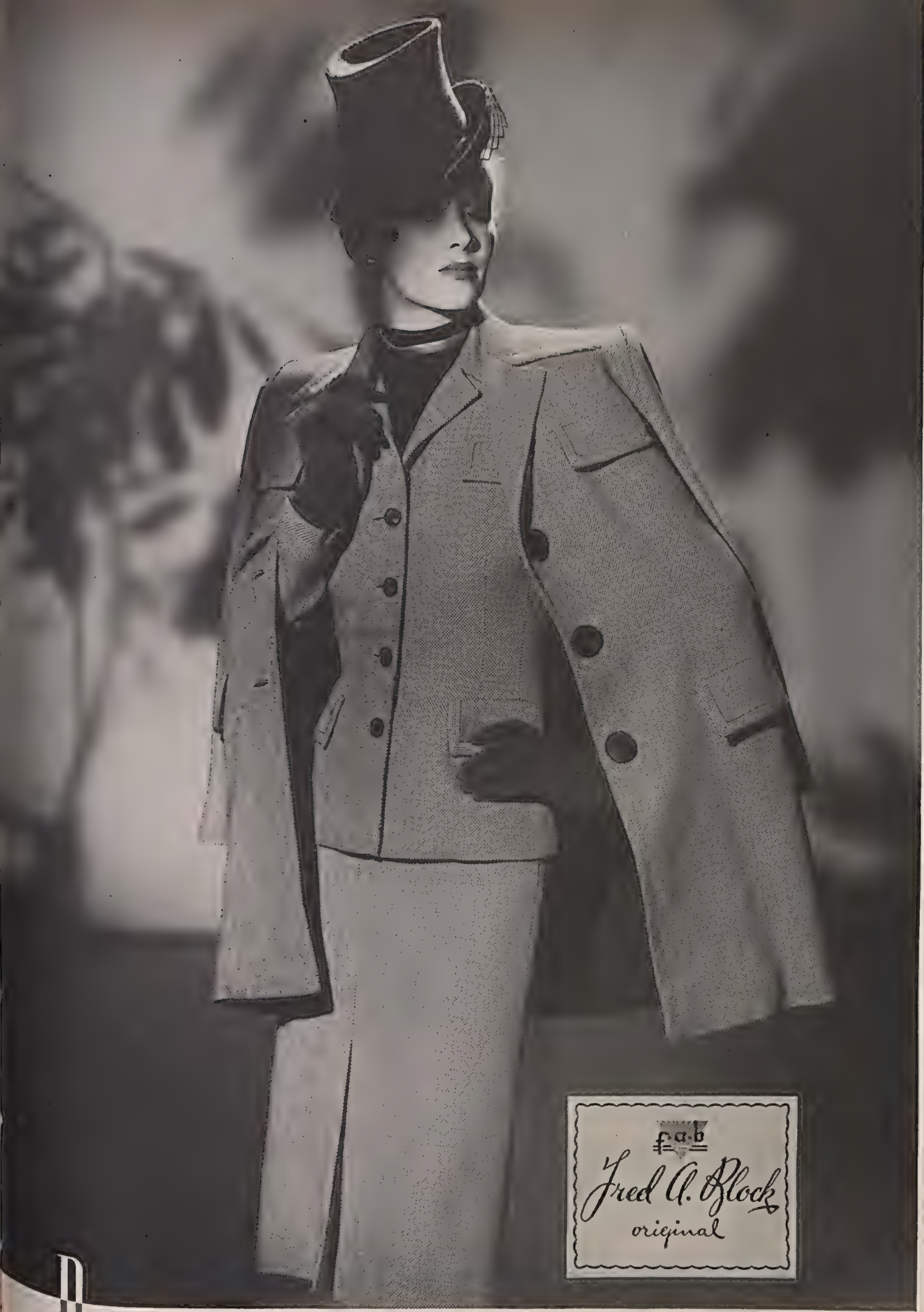
Lingerie for the Youthful Silhouette in sizes 9 to 15

Extacee Inc., 10 East Fortieth Street, New York City

Division of Vanity Fair Mills, Inc., *Reading, Pa.*



Dauntless drama for spring...the season's most exciting entry for strategic genius in soft tailoring. Fred A. Block's unexcelled ensemble, handsomely detailed in birdseye wool check. Black or brown, sizes 10 to 16. Topper 79.00, suit 89.00, hat 20.00.
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100% ALL WOOL

Color Contrast

A suit as exciting as Spring itself—
with coal-black accents and designed
to slenderize your figure by JOSELLI.
Beautifully tailored in suede-
finished wool covert cloth. Quality
rayon lined with EARL-GLO. Under $30

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Although woman's figure is almost as individual as her fingerprint . . . the tape-measure science developed by the dressmaking industry of New York makes it possible to give her better cut, better fitting clothes than any other generation of women have ever known in the history of fashion.

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Shoes by Carlisle

for you — and the knight

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Tissue-light suede $10.95

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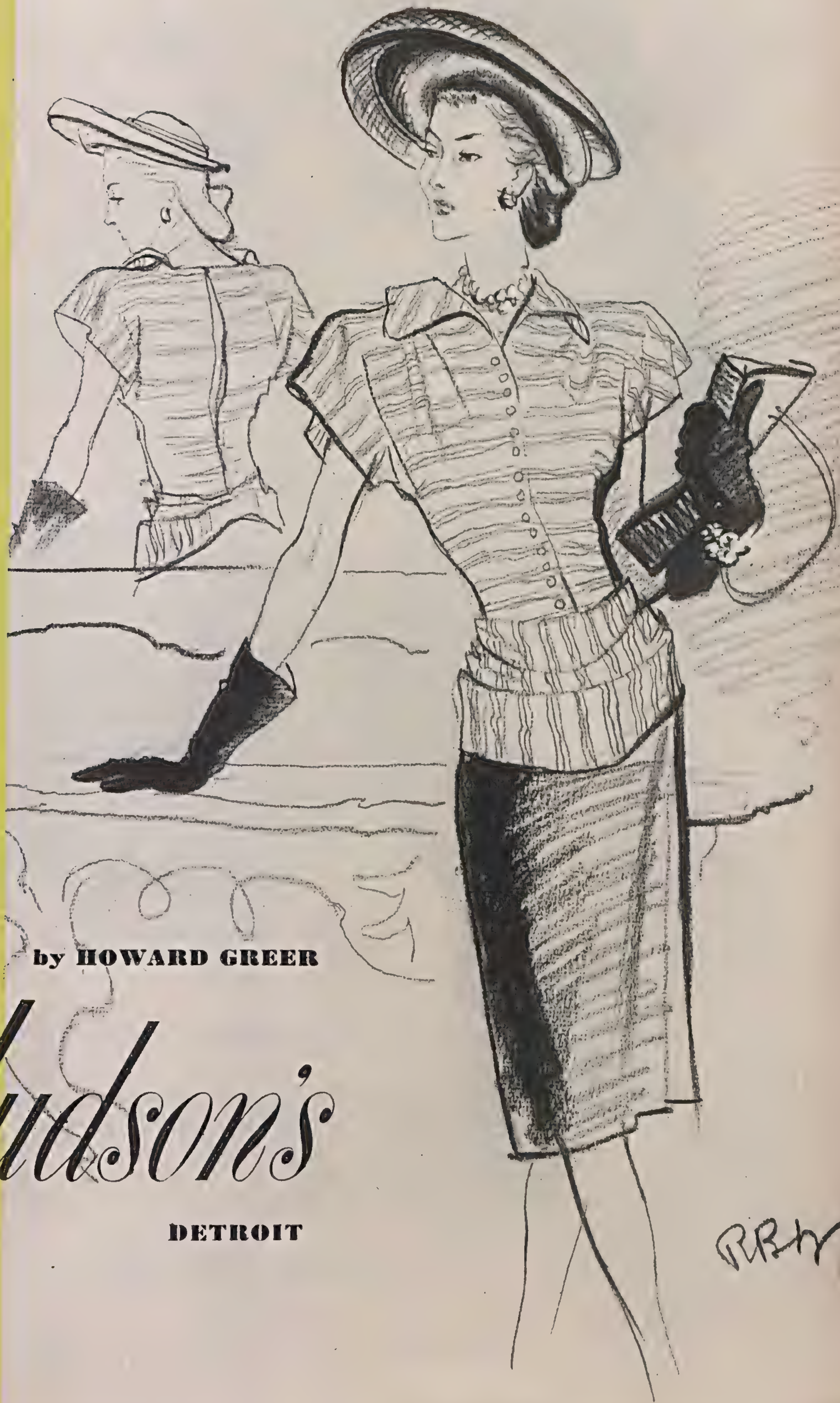
AMELIA EARHART LUGGAGE *Newark 5, N. J.* *. . . at fine stores everywhere*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Gossamer... your Vision nylons.
Beautifully made... in springtime colors

"a vision of sheer loveliness"

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"Postman's pouch" in mellow bucko struck with a gold clip.

$5.00 (Slightly higher Denver west)

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A Maurice Rentner costume
designed in FORSTMANN Woolen.

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TWIN SISTER OF THE FAMOUS MEN'S COAT
slow-
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tweed
. . . an exclusive Alpagora fabric woven on low-speed looms. Looks and feels handspun, wears as enduringly. Man-tailored with the unmistakable Alpagora touch. Sizes 10 to 20. Year-Round Topcoat $32.50 (also in Double-Dense* Fleece). At leading stores, or write Stratbury Manufacturing Co., Galion, Ohio.
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Swing time for heels...
they're smart way up.. as smart way down—
up, down, or in between, the swing's to
WALK-OVER fashions
in your heel height!

Walk-Over Shoes $8.95 to $12.95
Geo. E. Keith Company, Brockton 63, Mass.
Dress by Joset Walker

Spin your dreams in a lovely Vendome gown. Created of Bur-Mil rayon, batiste and other quality fabrics.*

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designs in BIANCHINI
rayon sheer for
A. Harris
DALLAS, TEXAS & Co.

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Meet March 21st more than halfway – make it a Print by United for a brilliant adventure in fashion. "Dyed and printed by United" means richer colors, skillfully blended – unique designs, dramatically reproduced! A colorful career needs a perfectionized print. Find it by the United hallmark on better fashions and fabrics.

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Story Book Cottons
designed by Dorris Varnum
in Galey & Lord Gingham
Check. Natural with black,
accented with black sash.
Sizes Nine to Fifteen
Price Ten Ninety Five
Jonathan Logan

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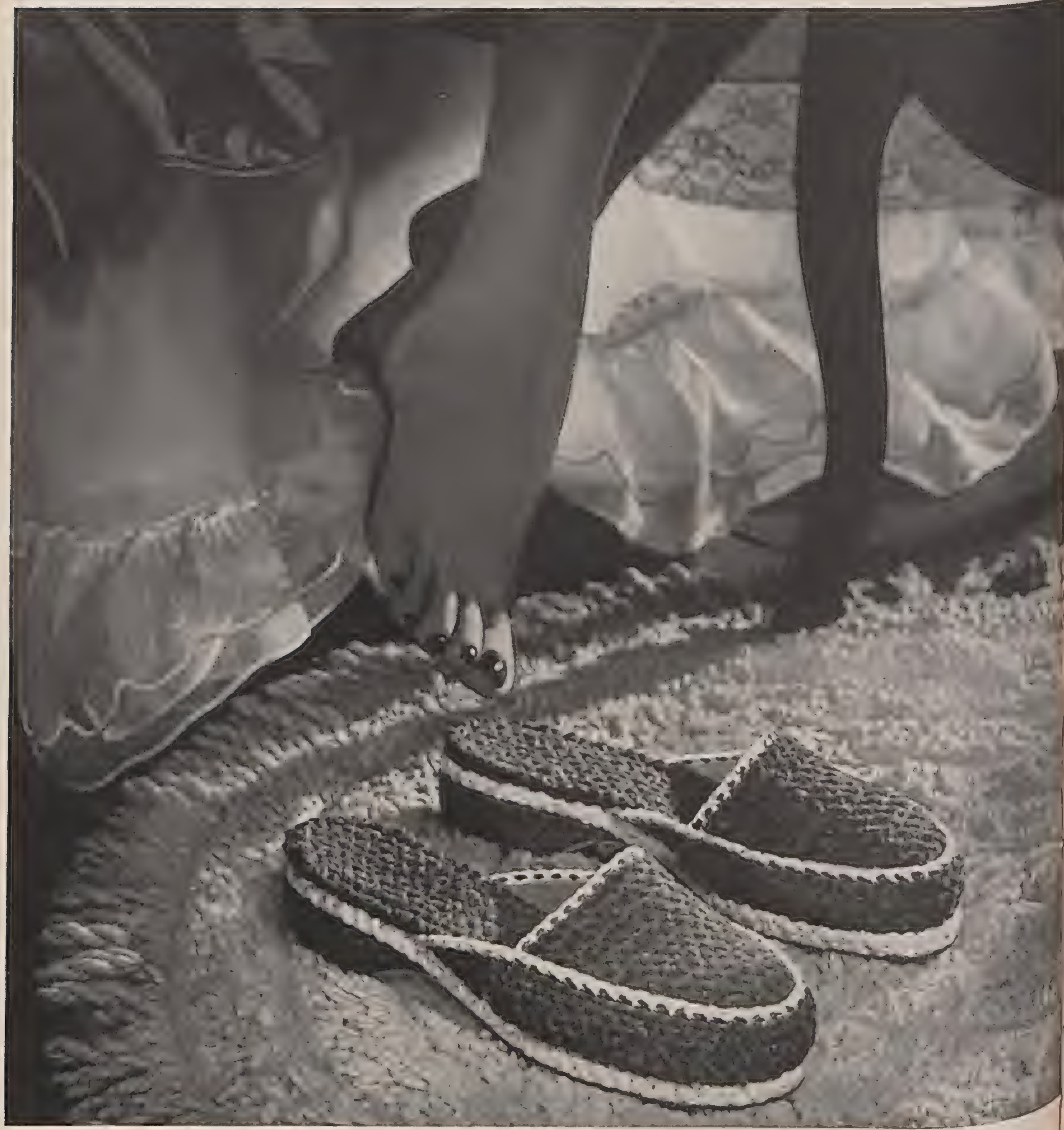

*Bedtimers FOR BAREFOOT COMFORT

For morning pattering . . . for evening lounging. Kleinert's "Moccasin" Scuffs with a deep platform to give you sure-footing . . . an arch-hugging vamp to make your feet look tiny. Cotton chenille in light blue with pink trim, pink with blue, white with red, red with white, or royal blue with red. Sizes 4 to 9, medium; 5 to 9, narrow. $3.00 at your favorite store.

*Kleinert's

*T. M. Reg. U. S. Pat. Off.

ensembles you smartly for spring in an outstanding suit and coat combine. Brilliant colors take a dash of luster-braid on the deep sleeved suit and its graceful top coat. The suit, priced at about 59.75. The coat, about 49.95. In sizes 12 to 20.

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ETTA GAYNES stripes the jacket and matching topcoat in bold relief to a solid skirt. In CEREY 100% imported wool. Quality rayon lined with EARL-GLO. The suit—about $40. Coat—about $40. Matching accessories by REGO.
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WOOLENS
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Cowl Capelet
back interest in the
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J.L.F. Original
of Cohama's 5.P.M.
a finer Bur-mil
rayon crepe. Gilt buttons
gleam on beige,
coral, mint, peacock, lime
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NEW YORK 18

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Strutter sets a shining example in sportswear! Spun rayon and acetate, uniquely woven, unusually chic, unparalleled for tailored clothes. It's smart, it has stamina, it has the "singled out" look you like in casuals. In madcap colors or muted ones. Choose Strutter for a smarter fashion — by the yard if you sew

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Once you've tried this gentle, effective way to new hair beauty, you'll never change to another! For Ray-Fluff banishes dirt and dust in a twinkling . . . removes surface dandruff . . . stimulates your scalp . . . leaves hair soft, manageable . . . aglow with new lustre! And Ray-Fluff is so easy to use! Just a tiny dab of this fine, delicate cream gives a rich, cleansing lather that rinses away swiftly, easily, in water! No after rinse necessary! Your beauty operator will tell you — Ray-Fluff is ideal for all types of hair . . . wonderfully softening and beneficial for dry, bleached or permanent-waved hair. Furthermore, Ray-Fluff is gentle to children's hair. Your Men prefer it for their hair too. Get Ray-Fluff today. It's good economy . . . one jar or tube gives three times as many shampoos as an equal size liquid shampoo.
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THE PERFECT
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60¢ AND $1 IN TUBES OR JARS

you just know she wears them...

1 stripe if you're small...

2 stripes if you're medium...

3 stripes if you're tall...

for perfect fit
three proportioned, full fashioned
NYLON stockings by

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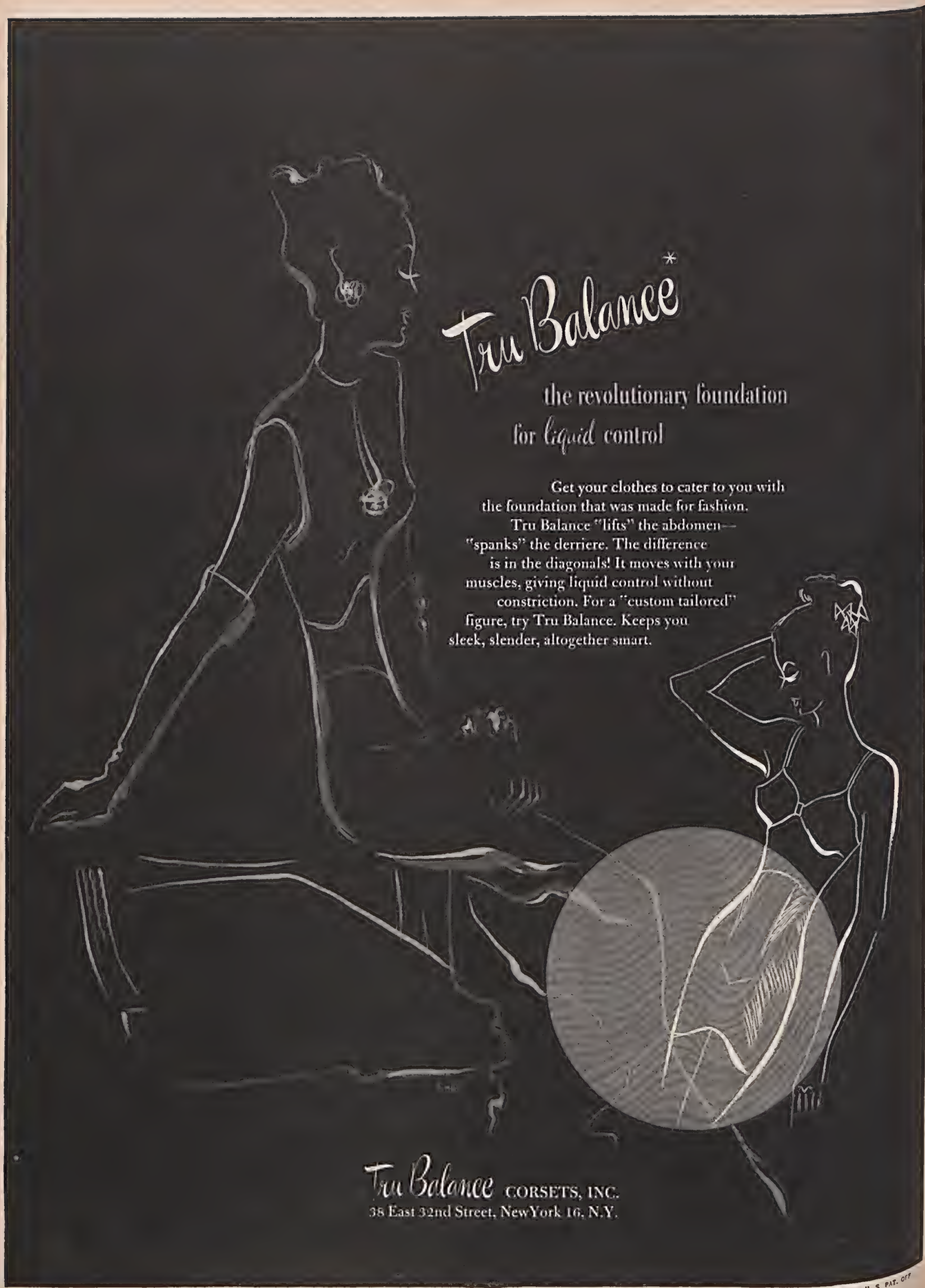
Maurice Rentner

Essentially Rentner . . .
the finesse of the little suit
the subtle excitement of the perfumes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the revolutionary foundation
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Get your clothes to cater to you with the foundation that was made for fashion. Tru Balance "lifts" the abdomen—"spanks" the derriere. The difference is in the diagonals! It moves with your muscles, giving liquid control without constriction. For a "custom tailored" figure, try Tru Balance. Keeps you sleek, slender, altogether smart.
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100% WOOL
Wears as well
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leg-size stockings for leg-wise women

... *in Singing Colors*

Welcome Spring in Singing Colors and you'll be lyrical about your legs for months to come. For the new Singing Colors are gorgeous—they're sweet music to all legs ... and all costumes. As are *Belle-Sharmeer* leg-sizes. The stockings proportioned in length ... sized in width to fit all sizes of legs.

In the new Singing Colors: Rhapsody, dulcet as a serenade. Melody, exciting as a love song. At one fine store in your community—no need to shop around.

BREV *for small legs*

MODITE *for middling legs*

DUCHESS *for tall legs*

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STOCKINGS ... in all leg sizes

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FASHION TESTED

Magnin's Portrait of Fashion

including rare Furs and brilliant Accessories . . .
Rich, mellow Russian sables worn with a hat
brimming over with one-sided flattery (above)
Box score for March . . . the boat-shaped
calf bag with metal loops (left) . . .

LADY IN PUSSY-WILLOW GREY AND GOLD

This decidedly new combination tells
Spring's color story of neutral tones
combined with unexpected accents.

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SAN FRANCISCO · SEATTLE · OAKLAND · LOS ANGELES · BEVERLY HILLS · PASADENA · SANTA BARBARA · CORONADO

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"THE CONTINENTAL"

For Spring . . . exciting new suit in high-waisted, high-style. 100% virgin wool cheviots, checks and pastel flannels. About $25.

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TRADE MARK 1870

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Rhamgodie

—most precious of reptiles

From fabled Indo-China comes the tiny Rhamgodie lizard whose skins make this soft and jewel-like leather which Andrew Geller has fashioned lovingly into exquisite bag-and-shoe ensembles. Lucky indeed the woman who owns them.

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And one leading store in most cities

A. M. or P. M. it's Beaunit Fabrics
Ideal for lingerie, blouses and so many other uses,
BEAUNIT'S glorious Rayon Crepe . . . stays lovely
longer. Distinguished for quality by the
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BOOKLET devoted to your fashion
problems. Sent FREE on request.
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Caltex

presents, for your delight, a shirred young open-midriff classic in COBBLESTONE...the wonderful two-way-stretch of fine wool combined with rayon and "Lastex"* yarn. An exclusive Caltex Water Fabric that eagerly does your bidding... and gives with every supple body motion. In watercolors: foam white, shell pink, aqua, phosphorous yellow, sizes 10 to 20... $12.95

eager-to-swim WATER FASHIONS

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CALTEX OF CALIFORNIA • 2126 BEVERLY BOULEVARD • LOS ANGELES

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Spring is a crisp new suit . . .
Spring is a beautiful shoe . . .
wonderful duet for light-hearted living . . .
all the more exciting because of
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All the more appealing because
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Most styles 9.95 and 10.95

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a MOLLY design

th of elegance . . . reserved in the past for Parisiennes only. A plastron of pale perfect color molded as smooth as wet plaster. Luxurious low-slung sleeves to point up the sculptural slimness of waist and hip. The sprucest suit of the season in Miron's superior worsted gabardine. Black with surf; two tones of grey; all Navy. 10 to 20. $59.95.

MIRON IMPERIAL WORSTED GABARDINE

Exotic Mexican "TRAVELOGUE PRINT"

Exclusive with Sidney Heller

From an artist's sketchbook comes a scenic print of colorful Taxco town. Travel-talk blouses in the miracle* rayon "SPELLBOUND" by Belding, Ponemah spun and woven. Wrinkle-resistant and washable . . . Sizes 32 to 38.

Short sleeve . . . with soft wing collar neckline. Under $7.

Long sleeve . . . new version of jewel neckline draped into high V. Under $9.

At better stores. Write us for store name.

SIDNEY HELLER CO., Inc. • 525 Seventh Avenue, New York 18

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John Casella Costume

CASELLA† balances checks with dramatic lines . . . distinctive details. Tailored in Shamokin pure worsted. Black and white, brown and white, grey and white. Sizes 10 to 20. About 80.00.

In leading stores throughout the country.

JOHN CASELLA COSTUMES

†A department of

Mutual Rosenbloom Co., New York

A classic with chic on its mind—all eyes on the envelope skirt. In Rosewood's Crosstown, a rayon gabardine. Unidure processed for crease-resistance. Pink, aqua or blue.

Sizes 12 to 20. About $15

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That's *Spun-lo in the spotlight

Small wonder Spun-lo's the brightest thing in the underwear picture.

Strongly knit, to wash without shrinking and to wear longer, yet textured with a soft delicacy that satisfies every woman's desire for daintiness. Comfortable, because it doesn't cling to other garments, yet conforms to body movements by being flexible both ways, Spun-lo Knit is in the spotlight wherever underwear quality is a byword. • Small wonder, too, that such success inspires imitation.

So if you're looking for the best in knit rayon undies, be sure to look for the label that reads: ***made of Spun-lo rayon***

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INDUSTRIAL RAYON CORP. CLEVELAND, OHIO • NEW YORK OFFICE, 500 FIFTH AVENUE

SHEILA LYNN turns a provocative print into a frock with a knowing air. The neckline square to frame your face and softly draped sleeves, both bound with net, gentle shirring at the waist. Black only. In RENOIR'S "Breathless" spun and woven by PONEMAH. Sizes 12 to 20. About $30.00

AT BETTER STORES EVERYWHERE, OR WRITE: SHEILA LYNN, 1400 BROADWAY, NEW YORK 18

MIRON ARISTO worsted . . . under fifty dollars

Wimbledon HATS

Wise in the ways of wardrobe indispensables, Wimbledon whisked up these wonderful new spring hat fashions for you to wear for most of your waking hours!

"PARADE" — A roller, clean-cut as a die, ribbon bound and sparked with a grosgrain cabochon.

"PASSPORT" — A classic brim that "breaks" with perfection — the kind you search and search for.

"SKYRIDER" — A high-riding breton — "all clear" except for its grosgrain "decoration".

All of fine, fur felt priced at $7.50 in Black, Brown or Navy. Other colors slightly more. *At important stores everywhere, or, write to Wimbledon, Two Park Avenue, New York 16.*

An O.R.O. Exclusive Feature

Photographed at American Airlines by Larry Gordon.

stripes a la mode

Hobbette's "practiced" hand puts stripes in opposite directions, on an elite little suit that lends itself to razor back lines. If you're 5' 4" and under – it's precision-proportioned from waist to shoulder – from hem to hip. White on black, brown, grey or navy. Pure wool worsted. Sizes 8 to 18. Under $40.

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HOBBETTE'S, *221 WEST 37th STREET, NEW YORK 18, N. Y.*

Of course . . . it's a Jamison Classic

Peggy Thayer follows the sun dial with a classic, cut clean as a whistle. Made in a self figured Nofade* shirting of fine cotton, washable, sanforized and colorfast. Blue, gray, pink and lime. Sizes 10 to 18. Under $25.00.

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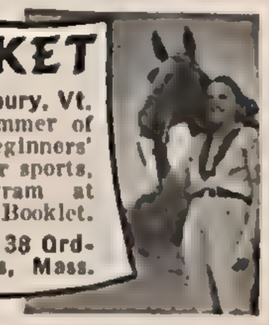

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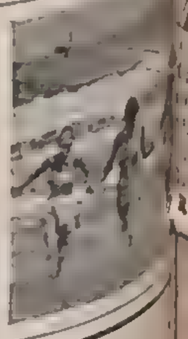

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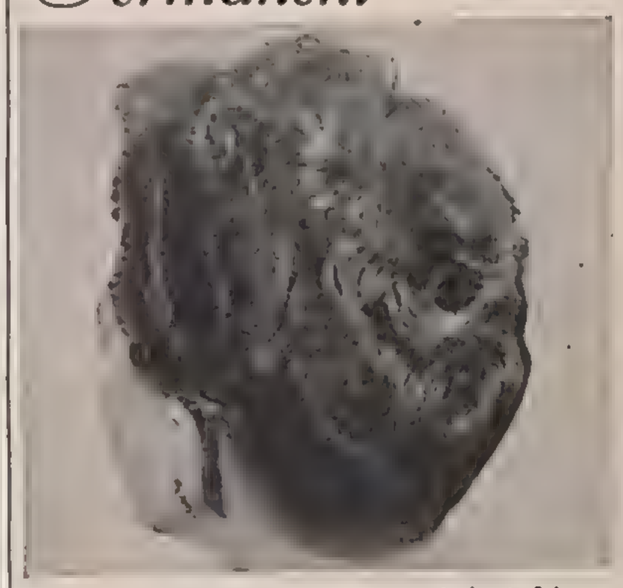

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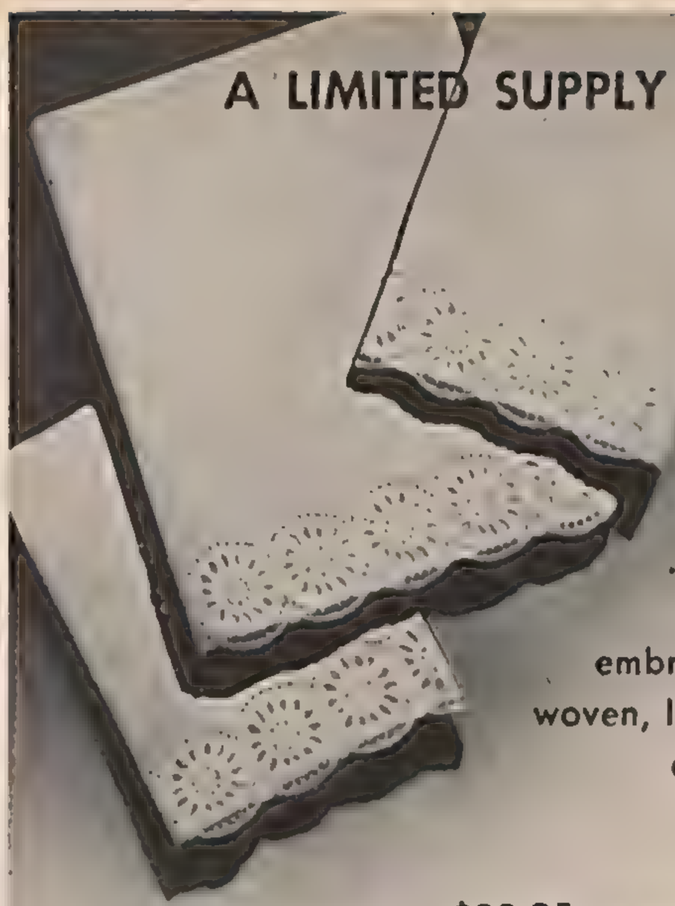

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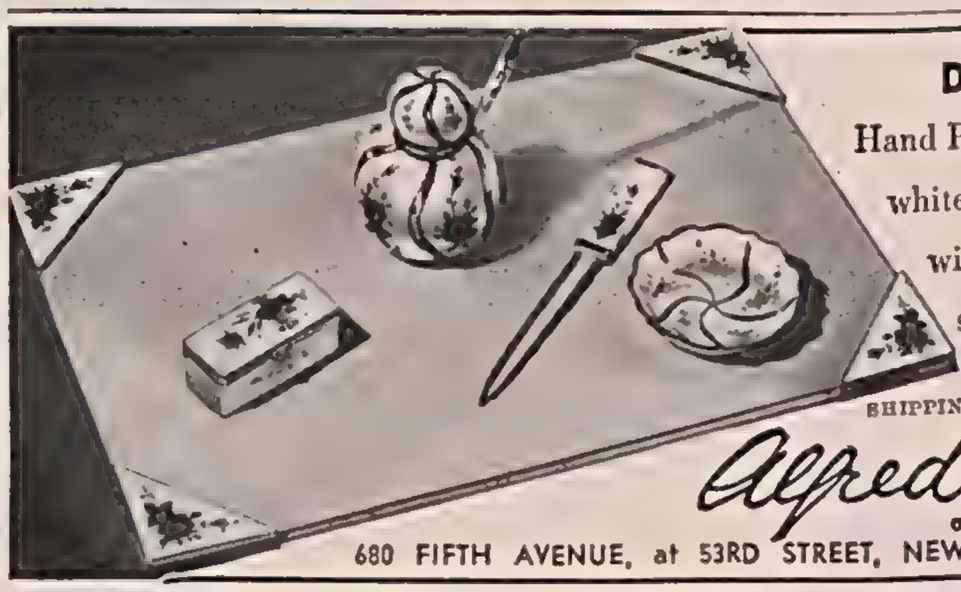

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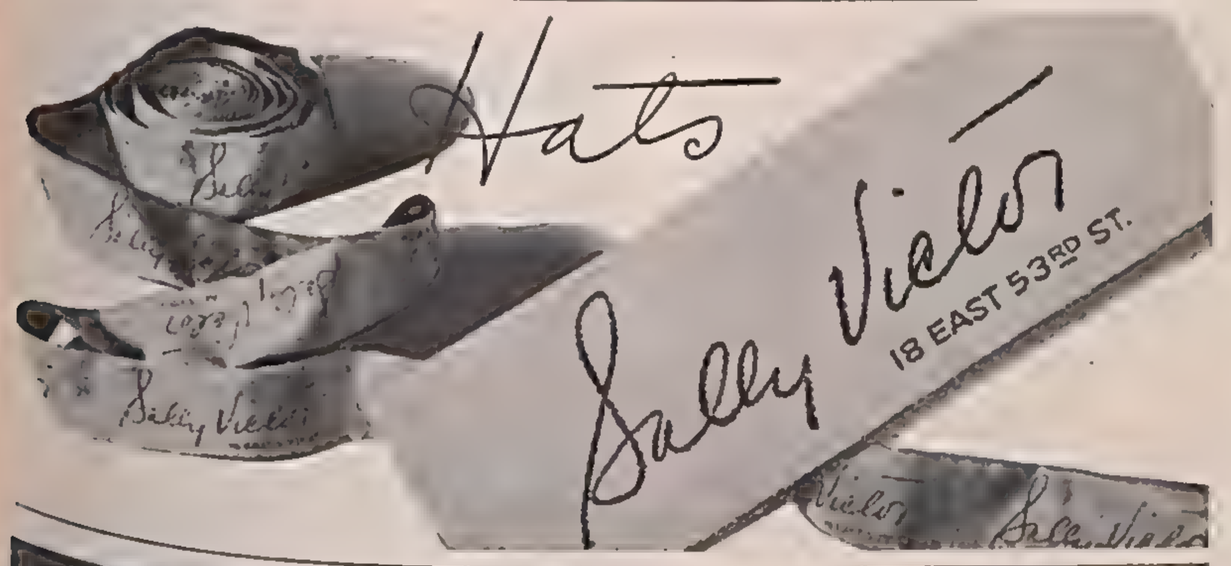

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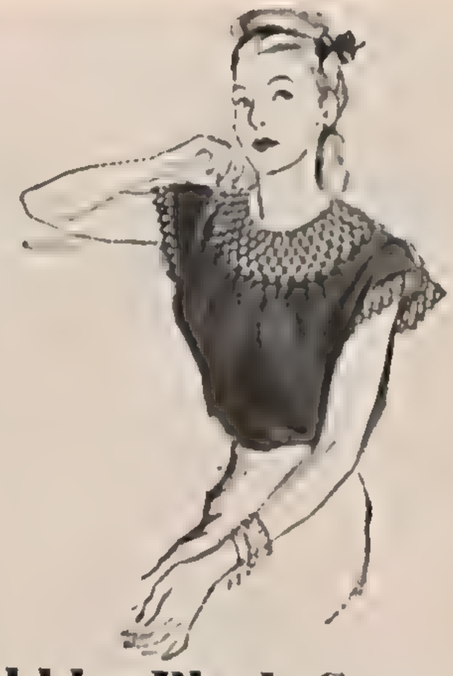

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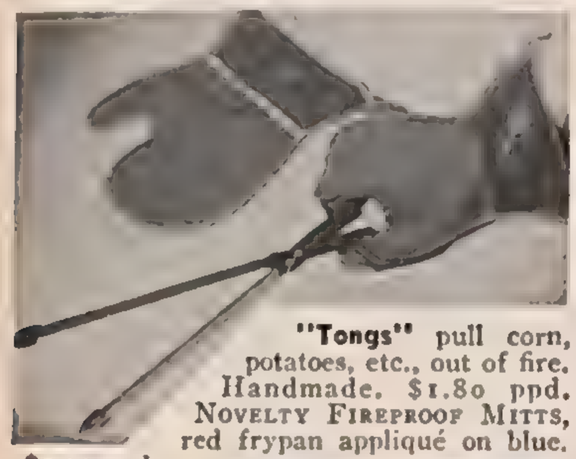

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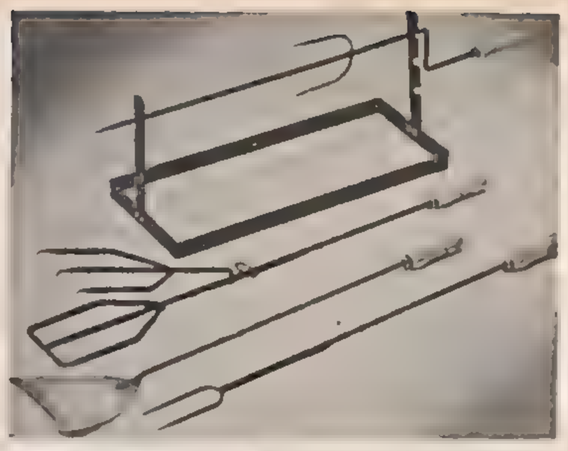

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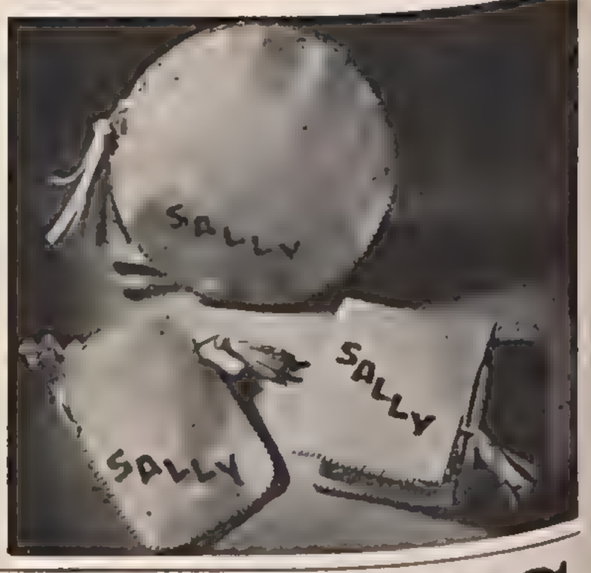

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RAWLINGS

COVER: *The news is in the whittled waistcoat—in contrast sharp as black-and-white; stiff piqué and faille, buttoned over soft wool jersey...definitive lines over gentle skirts. Traina-Norell design. Bonwit Teller; Hudson's; Nan Duskin. New-long necklace, Milton Schepps. Coty's "Vibrant" make-up.*

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THE NEWS IS IN

Honeyed tones

Honey comes light. And it comes dark. There's buckwheat honey (dark), and clover honey (light), and there is the honey you wear now at this March moment when winter has left white scraps in the corners of the streets but the sun is warm on your hair. The honeyed tones are the most delicious fashion proposal in years. (Born August 1, 1945, in Vogue—"Monochromatic Furs.") Honeyed tones are a close chromatic scale. Made-in-heaven harmony for blonds. Gold wrappings for brunets. This is the way to help yourself to honey....

The sweet way—ripe, romantic straw hats with Maréchal Niel roses; wear with white tailleurs. Or with a dash of lemon—see the summer dinner costume with frosted white skirt and lemon-ice top on the next page. Or wear smoked honey. For instance—a smoky taupe jersey dress with jonquil yellow gloves, an orange hat. Or wear it sparkling; the open-front dinner dress on page 147 has a bra that is all gilt sequins. Or take your honey thick and smooth in a knitted beige dress, perhaps with a jacket of knitted ginger wool...beige toque, topazes. Or play it half-key, a beige gabardine suit with a grey jersey "jersey." Thirteen costumes follow that speak in honeyed tones....

MILK AND HONEY STRAW, *facing page:* All ribbon and roses. Reine; I. Magnin; Frost Bros. Reine lipstick.
STRAIGHT HONEY, *above:* Afternoon dress and long cape-stole of beige wool crêpe. Straw tiara bonnet. Butter gloves. Dress, stole: Herbert Sondheim design. Bergdorf Goodman; Harzfeld's; Marshall Field.

RAWLINGS

Honeyed tones *(cont'd)*

White, yellow, gold: country dinner-costume of cotton lace, gilt-kid-belted, gilt-bead-hung. All, by Arpad; Bergdorf Goodman.

Gold on sand: padded gold Etruscan belt on a city-afternoon dress of beige rayon crêpe. Saks Fifth. Gold bead ropes, orange hat.

Lime over grey: a long short-coat, of Stroock's wool fleece at Henri Bendel. Dark grey suit, grey side-swept cloche.

Orange and gold: for dinner at home. Bare midriff, sequin bra. Rayon crêpe dress, by Jo Copeland. Saks Fifth.

Beige with ginger: short knitted wool coat, sleeveless knitted sheath. Altman. Calf bag by Bienen-Davis; Franklin Simon.

Honeyed tones *(cont'd)*

1. Pure white, off-beige, yellow

2. Smoky brown duotone

COFFIN

3. Mat beige, sharp gold

4. Off-white, off-grey

5. Smoky yellow monotone

The news

IN THE NEW YORK

Collections

PRETTY HAS A FLAVOUR OF ITS OWN and that flavour has touched the new collections like a flick of rosemary. The sharpness of tailoring has been going; now it is "Good-bye, Butch." Clothes are fuller, easier, plainly more feminine.

A PRETTY, NEW KIND OF UNDERSTATEMENT has been slipping in...in a quiet rather expensive way of dressing...a sort of unlisted telephone number kind of style. Find it in the monochrome costume with colour-emphasis that's a whisper. In subtly cut town clothes. In the new hats that are more form than flowers or feathers. In the appreciation of beautiful blouses. In the insistence on the exquisitry of light gloves....

THE TASTE FOR HONEYED TONES developing in tweeds...warm, buttery, thick: in ivory ribbon-and-roses hats; in off-white broadtail dinner coats; in honey-satin Empire nightdresses. Honey samples on the five pages that precede, also on page 176.

THE PRETTINESS OF THE SILK SUIT, THE SILK COAT. The most formal day-light costumes in years. Tailored in moire and faille...curving, flaring, fitted. To be worn with great care, white gloves, perhaps a flowered bonnet, a dramatic beret.

THE BIG, BEAUTIFUL EVENING DRESS is beyond prettiness...it sweeps in again with a spectacular skirt, bared shoulders, and layers of underskirts. Pages 152, 153.

THE FINE BLOUSE IS OUT IN THE OPEN. Sixteen blouses by top designers that seem to prove that the better half of a costume is frequently the top. These blouses in black chiffon, silk jersey, surah, imported net, cottons. Pages 156-159.

THE HIGH BLUES SOAR. Complementary colour to honeyed tones. See high-navy-blue in a great fleece coat worn by Miss Gene Tierney. Summer-sky blue at the top of a dinner dress worn by Mrs. Stanley G. Mortimer. Peacock blue in a shorter-long evening dress with three-dimensional skirt worn by Mrs. John Heminway. Pages 173-175.

THE SHORT COAT ...which, like some short Napoleonic men, has more than the usual amount of authority, excitement. The ripple-back tweed coat, for instance, across the page has more importance than many a full-length coat. See more on pages 186-189.

THE PRETTINESS OF BANGS, OF CLOCHES. Bangs are cutting across the fore-locks of society, the theatre, fashion. The hat-for-bangs, as always, is the thimble-close cloche. (Not for everyone, but mighty good on those it's good for.) Pages 178-179.

THE PRETTINESS OF THE CHANGING HEMLINE which alters many a proportion. When the hemline drops, as it does in many collections (new from-the-floor measurement, 15 inches), heel heights push up. When it slopes down-in-back or on-one-side (in afternoon prints and short evening dresses) watch waistlines change....

Honeyed tones, *facing page.*
1. The honey is in the jersey beige-ish skirt and yellow cravat. The frosting in the little-waisted, peplum-lined jacket of spun rayon. B. H. Wragge. Bonwit Teller.
2. The honey is in the dark, almost brown herringbone (Forstmann's) of the flare-back Dandy-collared coat. With it—smoky toque, jersey gloves. Saks Fifth.
3. The honey is in the tunic-long gabardine jacket; mat-beige jersey skirt, gloves. The polish in the cowhide belt, polished gold. Pattullo design at Henri Bendel.
4. White honey, almost white American broadtail dinner coat on trench coat lines; big pockets, buttonholes. Wear with almost-silver jersey dress. Ben Reig design by Omar Kiam. Lord & Taylor.
5. Honey-gold tweed swing-back coat with tie-collar. Give it a butter-straw Breton, natural leather gloves, cocoa skirt. Philip Mangone design at Bonwit Teller.

• All jewels by Seaman Schepps.

Made-to-order News

JOFFÉ

IT'S BLACK FAILLE...SHAPED AND ELEGANT (*above*). A coat that takes a fresh and original line...moves beautifully. With it a fringed chamois "donkey" bag. Made-to-order design by Castillo (photographed above with mannequin); Elizabeth Arden Fashion Floor.

IT'S GREY FLANNEL...STRAIGHT FROM THE SHOULDER (*facing page*). Straight short coat, straight longer skirt...definite, beautifully tailored. Suit for bi-lateral town or country lives. Suit designed by Mark Mooring. Made-to-order at Bergdorf Goodman.

FULL EVENING AGAIN Formality sweeps in with bare shoulders, a voluminous skirt, as here. Taffeta dress with starched chiffon underskirts. Made-to-order at Henri Bendel.

Once more the high dramatics of black lace, here in a fishtail sheath with a deep flounce following the line of the ruffled shawl. By Sophie of Saks Fifth Avenue's Salon Moderne.

SHORT EVENINGS CONTINUE. A longer black lace apron, like a lamp shade, ties around a short evening sheath, décolleté, lace topped. Jay Thorpe; Bonwit Teller, Phila.

Only the stiffest taffeta would *do*...for such a dress with sloping, stand-away hem-line, big bow forward. Rayon taffeta. Altman; Rich's; Wm. H. Block. Both Ceil Chapman designs.

BLOUSE DRAMA IN THE NEWS

THE NEWS IS IN THE BLOUSES...MORE IMPORTANT IN THEIR OWN RIGHT

THAN THEY HAVE BEEN FOR YEARS. GOOD WITH SUITS; GOOD ON THEIR OWN WITH AN EXTRA SKIRT.

LET YOUR COIFFURE AND YOUR JEWELS DO THE HIGHLIGHTING.

THE INCIDENTAL DRAMA—AN INTENSE PERSONAL VARIATION OF PATIENCE.

1. Navy-blue rayon jersey...décolleté, with grand cascading sleeves. Give it rhinestone "jewels," a dinner skirt. By Arpad. Saks Fifth.

2. Silk alphabet print with gigot sleeves, a little cravat. With a slim skirt, it's a costume. Trigère design. Lord and Taylor.

GEORGE PLATT LYNES

3. Dressmaker blouse...long-sleeved, curve-yoked; equals half of a "little black dress." Black rayon jersey. Bergdorf Goodman.

4. Preciously tucked-and-drawn shirt in delicate chartreuse rayon from Switzerland, for a ladylike shirt and skirt costume. Gunther.

5. Pretty-as-a-picture blouse of rich-pink striped silk. Add a few fresh carnations to the deep neckline. Lord and Taylor.

6. Little-boy shirt of peacock blue silk; full dress jewels added to its pure simplicity. By Nettie Rosenstein. Bonwit Teller.

7. Neat navy-blue and white stripes on a blouse that rounds the line; jewel according to your inclination. Rayon crêpe. Altman.

8. Pearly, grey rayon surah...medium for a glorified shirt. Jewelled with gold starfish, gold bracelets. All, Saks Fifth Avenue.

9. Crisp grey Hope Skillman chambray with undulating embroidered stripes, a senatorial tie. By Trigère. Bergdorf Goodman.

10. Baroque black spirals printed on transparent net. News for a dinner top; looks wonderful across a table. Lenthéric Salon.

11. Sculptured green rayon jersey dinner blouse (wear it back or front). By Lucienne Harang. Jordan bracelets. Jay Thorpe.

15. Peacock blue-and-black silk blouse with a grand fly-away scarf to mould to your will...or tie tidily. Lord & Taylor.

16. Decided little black and white striped rayon faille top, plus a black necktie by Midtown. Ben Reig design. Lord & Taylor.

17. White surplice blouse with ballet master sleeves. Rayon crêpe. Castlecliff bracelets, chatelaine pinned inside. Saks Fifth.

GEORGE PLATT LYNES

12. High-necked grey rayon surah blouse, collared with twisted grey and white Marvella pearl beads. Blouse, Saks Fifth.

13. Fair beige raw silk shirt with little tucks in the grand manner. Milgrim. The prim bar clip and bracelet, Trifari designs.

14. Chevron-printed silk chiffon dinner blouse with a fluttery scarf to tuck in your pearls. Pearl bracelets. Hattie Carnegie.

18. Chambray blouse given couturier treatment, real gold buttons. Add gold jewellery. Hope Skillman chambray. Henri Bendel.

19. Pink and black ombré cotton jersey top ...assimilable with tweeds, or with jewels and a dinner skirt. By Arpad. Bergdorf Goodman.

20. Moulded black rayon crêpe blouse... played up with ropes and ropes of pearl beads by Coro. The blouse, Lord & Taylor.

21. Patience at an end. The gunmetal silk surah blouse by Arpad, its Directoire collar circled with Miriam Haskell jewels. All, Saks Fifth.

OBSERVE THE FORMALITIES

Observe the high elegance of this closely-fitted afternoon suit, the pin-point perfection, the detail of sky-blue under soutache. Rayon moire. Hattie Carnegie; Neiman-Marcus; Himelhoch's.

HORST

Observe the exhibited waistline, the hip-flare...the shorter sleeves, the longer gloves, fine jewels, profile hat with a taffeta chou. This formal afternoon suit is black rayon faille. The skirt repeats the ripple of the peplum. The sleeves turn back. The collar stands alone. Lord & Taylor; Carson Pirie Scott; Filene's.

CECIL BEATON

HER ROYAL HIGHNESS, PRINCESS ELIZABETH

The Heiress Presumptive to Britain's throne and the handsome symbol of Britain's continuity, nineteen-year-old Princess Elizabeth is soon to visit America and the Dominions.

People are talking about...

PEOPLE ARE TALKING ABOUT...The optimistic radiation that comes from Washington in spurts while the country's political columnists pant their heated analyses, almost always gloomy....The velvet-knuckled fight going on, one group in the government believing in a rise of prices, the other in holding down the price line.... The mass of national legislation awaiting a push....The peculiar rise in prestige of the bright young New Deal government men brought back to Washington by the Democratic National Committee, hoping to rescue the Administration from too undiluted a diet of Missouri....

PEOPLE ARE TALKING ABOUT...The important experiments which *Variety* described neatly as "Radar Auditions the Moon."...The song, "The Bells of St. Mary's."...The solid power, the marbled veining of technique and heart in Erich Maria Remarque's *Arch of Triumph*, which has been called, not too exactly, "Toulouse-Lautrec in prose."...

PEOPLE ARE TALKING ABOUT...The opalescent prettiness of Mary Martin, the new acting ability she shows in "Lute Song," with its Robert Edmond Jones careful, beautiful Chinese sets and costumes....The revealing line in Cagli paintings, showing the side-views of war, at the Hugo Gallery....Woody Herman's record, "Bijou."...The music written by the French composer, Messiaen, while in a German prison camp.

PEOPLE ARE TALKING ABOUT...The increasing importance of Norway as a key thinking small country, since Trygve Lie has been made Secretary of the United Nations Organization....The boatloads of young G.I.'s sailing for Germany duty....The superb movie short "Hitler Lives," formed from documentaries filmed by the Germans for their own population. Part of the movie's power on Americans lies in our knowledge of present U.S. fraternization in Germany....The tired face, the goodness of the great Dr. Lise Meitner, one of the foremost atomic scientists....Hedda Sterne's "in remembrance" paintings; she remembers her childhood, the blue-blue of her dreams, her small formal grandfather in a universe of Edwardian chandeliers, painting in her own formalized patterns....

PEOPLE ARE TALKING ABOUT...The young trio of Peruvian musicians (at the *Blue Angel*), two of whom sing and one of whom has an amazing range of voice, seeming higher than falsetto, low as bass....Garson Kanin's smashing political comedy, "Born Yesterday," played with a wonderful kind of inner violence by Paul Douglas and Judy Holliday.

PEOPLE ARE TALKING ABOUT...The brilliance of the dialogue, the sharpness of characterization, shown by Arthur Laurents, the young soldier, just out of the Army, who wrote the straightforward war play, "Home of the Brave."...The crush the young have developed for the South African folk songs sung by Joseph Marais at the *Village Vangúard*.... Two signs in New York: on one a restaurant with crooked-finger-elegance announces "Chile en Carnet," and the other points bleakly enigmatically to "Pixies Upstairs."

ABOUT

PEOPLE OF IMPORTANCE

IN

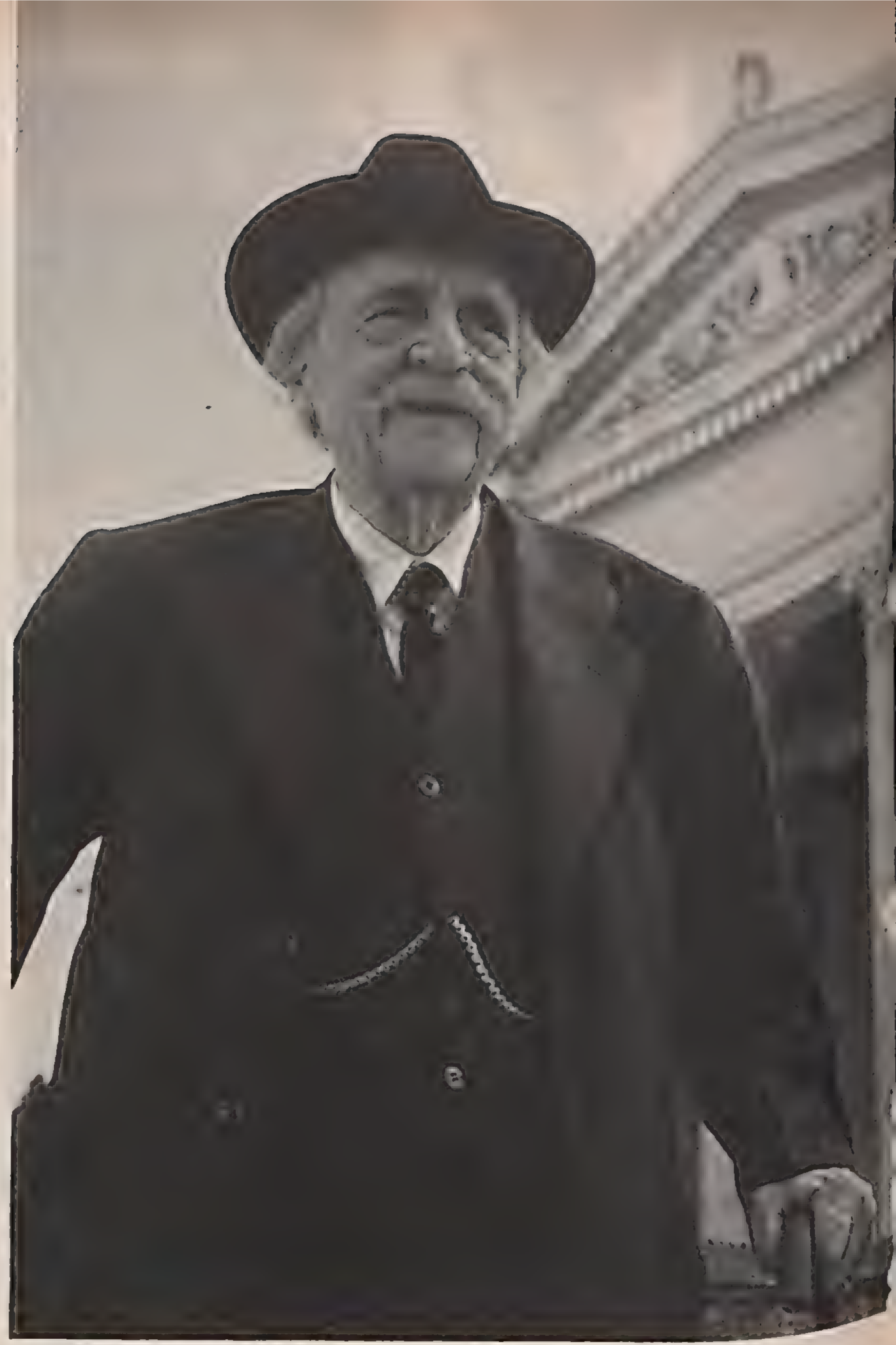
Cuba...

THESE are some of the most notable people in Cuba. A scientist, a Voodoo god, two painters, four women who work for welfare and the arts, a composer, a statesman-writer, a pretty débutante....

Cuba's great naturalist is Dr. Carlos de la Torre, an eighty-six-year-old gentleman with a world reputation. He has impressive white whiskers, a steady, witty stream of conversation. On the overflow of his energy, he has been Acting President of Cuba, Mayor of Havana, Rector of the University. But his life-work, his lively devotion and diversion, is natural history.

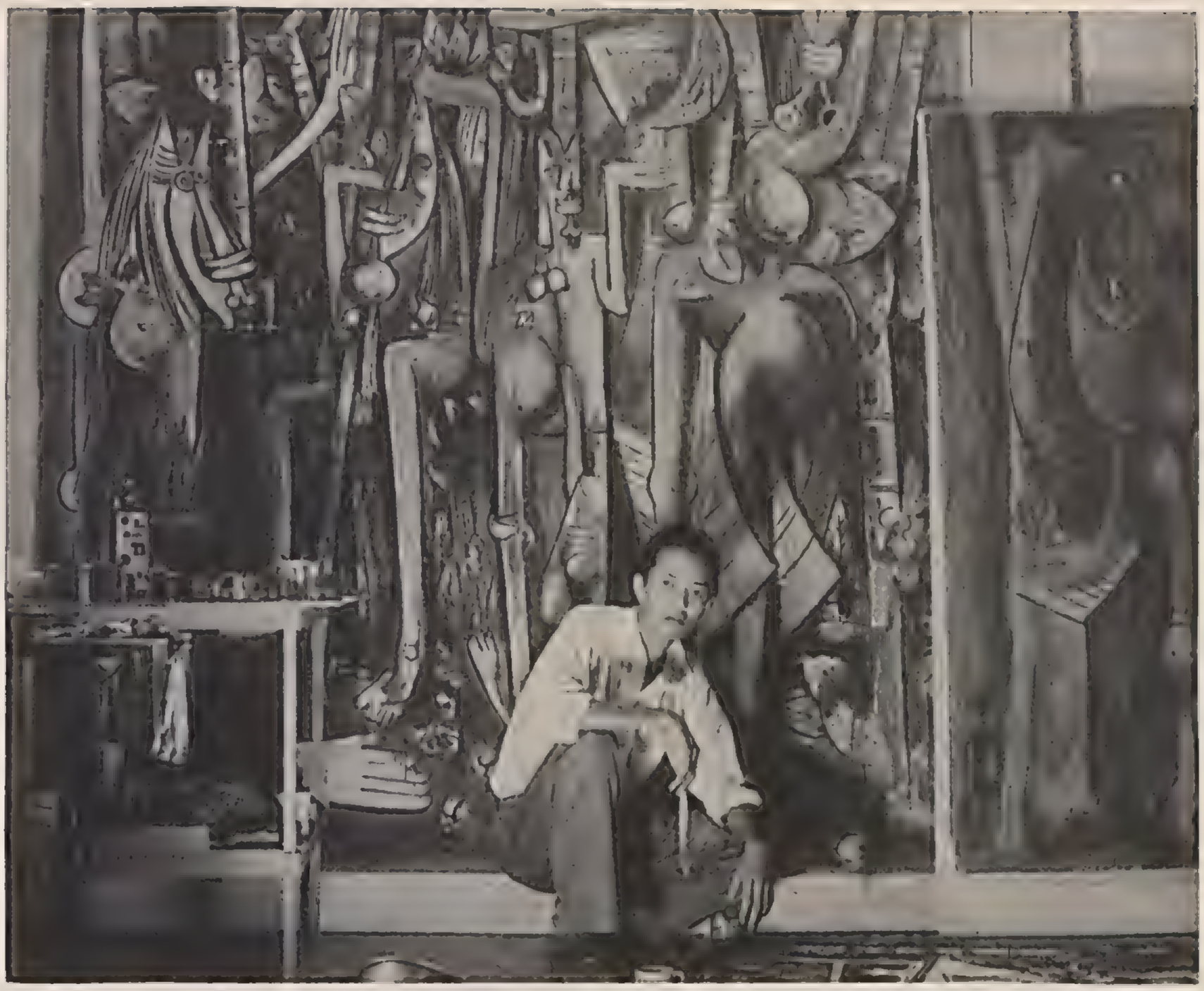
All over the island, Dr. de la Torre has collected friends while collecting specimens. Now, on a midtown Havana street, he has his own museum—stuffed animals, fish, butterflies, shells. He likes to sit among his treasures like an apostolic storekeeper, while his coterie crowds around him, shopping for wisdom. Here, he is photographed at the University of Havana, where he still lectures, with point and punch, to young scientists....

Fifteen miles from the intellectual centre of Havana lives a Voodoo god named Abasí. In his mortal clothes, with his covey of children, he looks like any thin mulatto. But in his ceremonial dress (shown at the right) he is a god of Abacua, one of Cuba's three strong Voodoo cults; and in his house, behind triple-locked doors, he has his shrine. The Government knows about Voodoo, knows its hold on the Negroes, disapproves, and closes both eyes.... *(Continued on page 166)*



DR. CARLOS DE LA TORRE—GREAT MAN, GREAT NATURALIST, GREAT TALKER

A VOODOO GOD DANCES: THE GOVERNMENT FROWNS



WIFREDO LAM—AVANT-GARDE PAINTER, PICASSO'S PUPIL

BALKIN

MARIO CARREÑO, PAINTER

SRA. ELENA MEDEROS DE GONZALEZ—A POWER IN WELFARE WORK

Continued on the next two pages

Cuba... *CONT'D*

CUTTING SUGAR-CANE..."CUBA IS SUGAR"

SRA. LILA HIDALGO DE CONILL—GREAT LADY, PHILANTHROPIST

SRA. Lila Hidalgo de Conill, here photographed against the white grillwork tendrils of her Havana patio, is one of Cuba's most distinguished women. A famous hostess, an amateur orchid-grower, she is also a working philanthropist, and her judgment, her great prestige, her patronage are behind most of Cuba's good causes. One of her current interests is the restoration of the eighteenth-century church of Santa Maria del Rosario, a "country cathedral" whose Spanish baroque beauties have fallen into dim disrepair. Shown in this church, at the right, are two women who are helping to direct the reconstruction—Sra. Maria Teresa Rojas and Srta. Lydia Cabrera. Both are authorities on Cuban history and legend. Sra. Rojas works to salvage and restore ancient manuscripts; Srta. Cabrera is an expert on Afro-Cuban music, Voodoo, Colonial architecture.

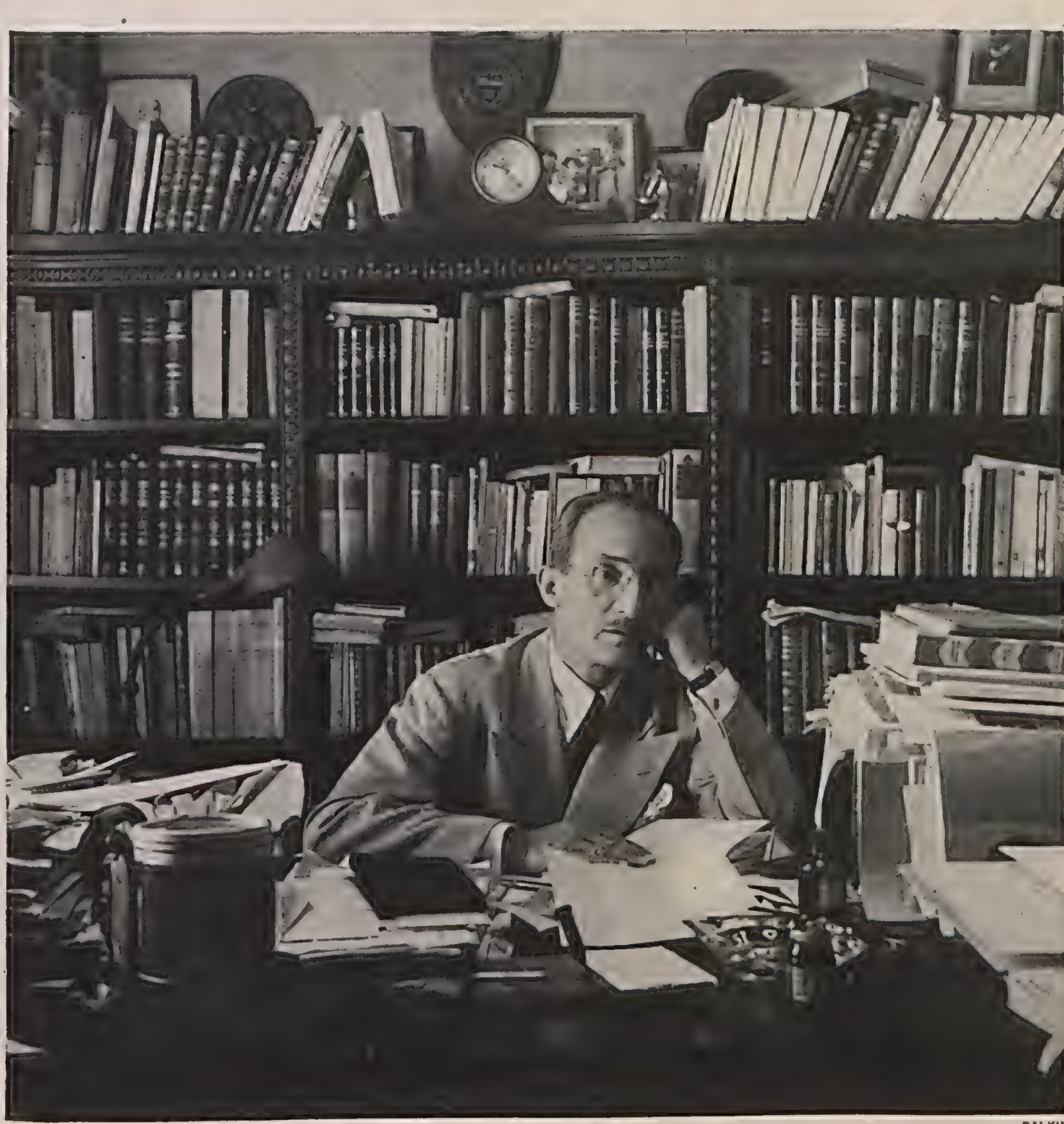
In Marianao, a green suburb of Havana, they share a wonderful house called Finca San José—last century Cuban, in every detail. On the opposite page, Srta. Esther "Beba" Aguilera, Havana's prettiest débutante, is photographed in the cool heavy elegance of the Finca San José drawing room.

Jorge Mañach is a writer, scholar, statesman with rare social charm, rare intellectual ballast. He has been a Minister of Education, Minister of State; now, out of patience with political gyrations, he is out of politics, but very *(Continued on page 200)*

WITH THE PADRE—SRA. MARIA TERESA ROJAS, SRTA. LYDIA CABRERA

JOAQUÍN NIN-CULMELL—AN OUTSTANDING COMPOSER

SRTA. ESTHER AGUILERA—PRETTIEST DÉBUTANTE



BALKIN

JORGE MAÑACH—SCHOLAR, STATESMAN, INTERNATIONALIST

LIDO

Marguerite Moreno, "La Folle de Chaillot," in her "beautiful red coat" and lace dress, daydreams of a young man she once loved.

LIPNITZKI

High flung, fresh fantasy, the Bérard settings; "La Folle's" bedroom with its great canopied bed in a basement.

"LA FOLLE DE CHAILLOT"

A PARIS HIT... JEAN GIRAUDOUX'S LAST PLAY

Bérard designed the costumes made from clothes contributed by the public, re-cut by costumer Karinska.

"The Crazed Woman of Chaillot" is something of a paradox —a tragic comedy with a happy juxtaposition of satire, poetry, and polemics. Giraudoux's theatrical testament, written shortly before his death in 1944, it is notable for the inspired acting of Marguerite Moreno as the Crazed One and Louis Jouvet as the Ragpicker; for the imaginative fantasy of Christian Bérard's settings. Moreno, as the old woman, no longer sane, her eccentricities seasoned with high principles, organizes other Crazed Ones and the Ragpicker to foil a racketeering plot. Jouvet, who directed the play, played the ragpicker both on and off the stage—he asked Parisians to contribute period clothes from which Bérard contrived his costumes. "*La Folle de Chaillot*" is Giraudoux's last word, a story of infinite charm, and of great invention.

Paris' most famous actor-director, Louis Jouvet, staged the play, made memorable the bit of the Ragpicker.

clues

Taxi... wait!

I saw only her head before the taxi pulled away; I knew she's little and feminine, and men think her delicious. She's known for her rhumba, her tango, her distinguished feet. She likes short evening dresses, capes (though she's little), and jersey tubes. She knows what to do with a ribbon and a jewel. She'd rather have what's right than what's new; wait, rather than risk what's wrong. The inside of her bag is a minor museum: watch, compact....

NAVY-BLUE FELT
A TRIM HELMET
FROM
BERGDORF GOODMAN

Jewels

I knew from her twin bracelets...she doesn't follow fashions: she starts them. When she walks into a restaurant, everyone turns to look. Her hats are little and exciting, with a jewel, a sweep of what looks like égret. She wears silk suits, a taffeta coat for a dress, loves fur skirts and fleurs de lis; knows what to do with a stole. She rustles, and smells good, has a memorable voice, is groomed to the nines. Her passion for quality is excelled only by her taste in jewels, which, everyone admits, is bold, expert.

HAMMERED GOLD
AND CULTURED PEARLS
CUFF BRACELETS
FROM VERDURA

PENN

A gold pencil

It was the wonderful, thick gold pencil that gave me the clue...to her feeling for practical *luxe*, her hospitality, her passion for leathery things. She's fanatic about tweeds, apt to wear them jewelled even for dinner. She loves slouch hats, a woollen scarf, hand-sewn gloves, a suède skirt. She wears her great mink coat cinched in with a belt, collects sweaters and primitives. There's her signature in the white flowers all through the house.

GOLD PENCIL
CARTIER
BOXLAV GLOVES
BEST

In a florist's window

All I saw were her little feet reflected in the florist's window, but I guessed she's twenty-two and has a tiny waist, *lives* in flat-heeled slippers, and wears her shiny hair down; is enough of a fashion prophet to know that skirt hems are on the way down too. She collects coins, chains, gold safety pins; does all sorts of things with them. She's likely to wear a Tattersall waistcoat, carry a fisherman's creel for a handbag...elope at any minute.

OPEN SHELL
BLACK SUÈDE SHOES
MORRIS WOLOCK
NEIMAN-MARCUS

"Who is your little angel?"

BY JIMMY SAVO

[EDITOR'S NOTE: *Jimmy Savo, famous saucer-eyed comedian and pantomimist, is also the author of nostalgic small stories about Italy; Simon and Schuster will soon publish a collection of them.*]

"Do you remember the high, white walls with reddish and green vines up on one of the seven hills of Rome, overlooking hundreds of churches with their bells ringing in the sunset? Millions of larks flit about in the golden dust, tall lines of pines and dark green cypresses rise against the warm sky. Do you remember the old convent with nuns walking in line or standing in groups reading the Bible near the thin, anciently sculptured columns of the cloister? You were recovering then from an illness and the Mother Superior told you gently, 'There are always the little angels sent by God to help us.' And you answered, 'I know. I used to be an altar boy in St. Jerome's Church in the Bronx.'

"Now you ask me what happened to the little Sisters.... I am back there. My place in the Castelli Romani was dynamited by the Germans when they left.... Then I lost my husband...and all my possessions. For a long time I was ill and all I wanted was to die. I went to the convent for a little peace...."

I am reading a letter from Laura Moschini in Rome. Laura is the sister of Nina, my wife. One of the few but most impressive times I saw Laura I was sitting on a straw cushion in a two-thousand-year-old Roman amphitheatre and she was playing in a Greek play. Laura is a writer and a poet. Two volumes of her poems have been published. She is slender and erect and very blond, with more braids coiling themselves around her head than is fair for any one woman to have.

"I will tell you about the nuns and the good angels," writes Laura, "but there are so many other things to say. Your packages begin to arrive and they are like something sent by providence. The need of food is frightening. Only those who deal at the black market have the means to live. The others, and that includes nearly every one, sell all they possess to buy a little food. The chief subject of conversation when one meets with friends is how many months, weeks or days we will continue to have enough possessions to be able to eat. With a short story I can afford to buy a slice of roast beef or a slice of fish. Please try to send some chocolate in powder or in bars, it is so nourishing.

"We are so saturated with suffering and renunciation, which are our daily bread, that we try to escape as often as possible from the nightmares. We take refuge in music, in the arts, to forget at least for a few moments in a fictitious world. Our pain is so real.

"Mama amuses herself, in an effort to escape thinking, in watching the soldiers of the Allies pass by. She is very interested in distinguishing the different uniforms, the different types. The other day a soldier called to her, 'Hello, Ma!' and she came to me happily to tell about it.

"One of the great problems of the moment is the children. An army of homeless, wandering wayside orphans in soiled rags has come out from under the ruins. They answer to the generic name of *Sciu Scia.* It is because one day an American soldier said to a group of them, 'Shoe shine?' '*Sciu scia*' [shoo shah], they repeated and his words spread like flying pigeons among the thousands of waifs. Ever since, without their knowing the meaning of the words, that is what they call themselves and what they are called.

"We all work in organizations that try to gather and domesticate these young runaways. In Formia alone there is a camp of six thousand of them. Near Rome a priest I know is trying to establish a Village for the Child. But our will is not sufficient. Our possibilities are so limited. We have squeezed ourselves to the bone and there is very little left to live. Can you Americans help the *Sciu Scia?*

"There is another heartbreaking thing, the case of the little bourgeois, the little employees, the clerks, old women who live on small pensions, all the class of people who must, because they believe in it, maintain a small dignity, who can not hold out their palms and plead for charity. They try to earn in a way so naïve and touching, selling all their small family heirlooms, the tender remembrances. They improvise trades. They make Christmas cards, invent *(Continued on page 222)*

RAWLINGS

MISS GENE TIERNEY

WEARS HIGH NAVY-BLUE

THIS is the new navy-blue, with a new life and light. The coat is high-handed, with a stiff, pushed-up collar, full brass; made without buttonholes so that it must be worn loose, free... but fitted close as a middy in front. Wear it with assurance, as Gene Tierney does...with a contradictory touch of honey leather. Forstmann fleece. Saks Fifth; L. S. Ayres; Neiman-Marcus

HORST

MRS. STANLEY GRAFTON MORTIMER, JUNIOR

WEARS PALEST BLUE WITH BLACK

THE news of this blue is the sudden character it has, with black...no longer candy-box pastel, but a colour that works like a flattering light. The dress, mat black rayon jersey; the pale yoke, simple as a sweater. Mrs. Mortimer adds a collar of pearls, a wonderful scramble of bracelets. The dress is a Traina-Norell design. At Bonwit Teller; I. Magnin; Marshall Field.

BALKIN

MRS. JOHN HEMINWAY

WEARS STRONG PEACOCK BLUE

HERE is the blue of deepest colour intensity...the blue to give character to any dress—in any room. The triangular hem-line narrows to a minimum at the ankle. Subtle highlights...the emerald necklace and bracelet from John Rubel. Nettie Rosenstein dress, shown at the New York Dress Institute's March of Dimes fashion show. Bonwit Teller; I. Magnin; Marshall Field.

They never would be missed...

BY ALICE S. MORRIS

YOU only have to believe what you read to see it coming. coming, come: the time when we will again have everything—everything, that is. Music boxes, and iceboxes, nylons, tricycles, and leather-soled shoes; self-sufficient kitchens and self-steaming irons; new-born ideas, and half-dead old ones dressed in new dresses and thronging the highways like beggars on horseback; and—so radar says—even the man in the moon.

But wait. Let's not have quite everything. There are a few things that I hope are dead and gone forever; the white elephants and red herrings of the near-past.

"I'LL make a little list, they'll none of them be missed:"

Manly shoulders. Except the kind you weep on, I never want to see one. The outriggers of fashion, in their zeal to minimize one fault (the fault of hips, if fault it was) created another—they made us look hung up on coat hangers.

Any corset that makes a radical change in the figure—the hourglass, the wasp, the busk, the ramrod. A corset that holds the line, yes; that calls the tune, no.

Bastard slacks—the slacks of the bias cut, the flowing leg, the dressmaker air, the pastel crêpe de chine. They had neither the talented tailoring of pants, nor the frank grace of skirts.

Tullery finery week-end party dresses. To pack them took the patience of Job, towers of tissue paper, and priority space in the luggage—and they came out anyway like shirts from the mangle.

The set-piece coiffure. All ravishing twists and twirls and a very pretty how-d'ye-do when you quitted the hairdresser's, it was like a one-man dog who answers to no call but his master's. It would respond to no hand but his who made it. It belonged to the hairdresser, not to you, and so did your days.

The monolithic mouth. Out-size and over-red, it was the *ultima Thule* of the make-up æsthetic that our mouths were our whole faces.

Velvety volume-y evening wraps with street-level skirts. Heavy, heavy, they hung on your hips, snared you in your seat at the theatre, grew draggle-tailed from taxi floors. And you had to pack *them,* too.

Dead-pan rooms—all those rooms precisely over-decorated, in which the transformation of living quarters into showrooms was accomplished with flawless taste and deadly aim—no trace of identification with the owner showing.

Gadgetiasis, or the addiction to wasting time on time-saving devices. No matter how cleverly the bean-stringer stringed (or some other chore-doer chored), it only meant just one more thing to wash, repair, and find space for. (I remember the Great Lever-Action Orange Squeezer that, fast as it squeezed, washed even more slowly, part by perfect part.)

"*Modernistic.*" A bastard style, it fostered the idea that modern, instead of meaning "contemporary" meant tubular-plumbing furniture, too nubbly fabrics, glass brick and over-sized everything—an idea that blinded us to the legitimate modern æsthetic (based on the substantial findings of technology and art) of a sagacious, lively, *(Continued on page 228)*

Empire nightdress in honey beige

Facing page. *Here the season's honey-cream, newest colour for lingerie, is poured in an Empire mould with a graceful* ancien-régime *look... and posed against a panel of borrowed details from old French steel engravings, enlarged to life-size, made into mock décor. The nightdress has an oval décolletage, Napoleonic ribbon-drawn waistline. Bur-Mil rayon satin; Iris design. $10. Lord & Taylor. For a cream-and-honey complexion...Yardley's "Night Cream." The coiffure by Roger Vergnes.*

BLUMENFELD

THE CLOCHE AND BANGS. Gold and diamond jewellery from Van Cleef and Arpels

MRS. PETER RYAN
young mother of four

MISS DORIS BRYN
fashion model

Back again: the cloche, the bang...

Like cream and sugar, hand in glove...the cloche and bangs belong together. Together, they make a sleek little frame for a face; together, they're new factors in the look of a small, neat, head-shaped head. Whether it's part of a cycle, or simply a spontaneous nostalgia for the twenties, the trend to bangs has been mounting for months...now, it's a fashion. See on this page four personal, pretty variations of coiffures-with-bangs...curled-up bangs, short hair; very-brief bangs, longer hair; smooth bangs, curled-under hair; short bangs, tight chignon. *The cloche* on the facing page is from Sally Victor's collection of just such small, definite hats. This one is all spare, unfussed shape, with a neat bevelled edge...with one jewel pinned, this time, low over the ear. Navy-blue felt; $40. Coiffure by Michel of Helena Rubinstein.

FRANCES MCLAUGHLIN

MRS. FREDERIC KIRKLAND
one of Vogue's fashion editors

MISS JOAN McCRACKEN
star of "Billion Dollar Baby"

Entr'acte

NOTES ON THE NAZIS' UNWITTING FAVOUR TO FRANCE...
BY THE BRILLIANT AUTHOR OF "ANTIGONE"

JEAN ANOUILH

An agreeable thing about the entr'actes of war is that they put war in its proper place—at the bottom of the list. A war must be endured; that is quite enough. There is only one absolute reality in war: the senseless encounter with a slice of atom, with a good old-fashioned bullet, or even with an antique knock-out punch. For we mustn't fool ourselves—the methods of other times killed men rather neatly too. I don't want to seem reactionary, to deny progress; but the old ways of killing had something more personal about them. They took a *tour de main*, a science, a skill that recommend them to lovers of the past.

No longer can heroes cling to absurd class prejudices. Now everyone has the right to die. Whole families, whole villages now can share the luxury once reserved for a favoured few. But the general reality of death should not make us forget that men have other activities just as important as the perfected destruction of the enemy's masses, or the governing of empires.

We might point to the atomic bomb, a single phase in man's dialogue with himself and destiny, begun in the night of time. And in this world, ever more encumbered with mocking discoveries, only poets have discovered anything after all. The dialogues of Æschylus and Sophocles with God, the dialogue of Shakespeare and God, the dialogue of Mozart, Racine, Molière, Pascal, and God's replies, will be all that remain at the end of our short journey through space—when, like naughty children playing with matches, we have finally exploded the globe.

We French have seen this forgotten truth very clearly, especially in Paris, during the four years of German occupation. The blackout, the cold, the curfew, the shattered transportation, the rutabagas régime, the censorship, the humiliation, the impotence, have given back (perhaps only for a little time—we must not be too optimistic) to all men worthy of the name the secret of their true richness and power.

Never have people read so much—they read until they could find no more books; never have they read so many classics. Getting on or off the jammed subways was an athletic feat; a hundred times I have had my hat brushed off by a copy of Racine or Rimbaud, courageously waved in the face of the world by some little clerk or some old lady. Working girls, crushed between unseen German officers, discovered with delight that there were better serials than they had ever read, signed with the name of Balzac.

Every night, in the snow, colliding with dark street lamps, and with benches that served no purpose except to bruise tibias, circling the white barriers set up by the Germans in the city, long lines of Parisians ran a brave steeplechase to crowd theatres that were half-empty in the time of happiness and peace.

Practical people would tell you that they were simply escaping from their chilly firesides. But when the curtain went up, releasing deadly drafts from the stage, the theatre was far colder than a private house. Ski clothes were *de rigueur*; sitting still was painful. But one day I watched an old gentleman in a Balaclava helmet, sitting in the first-row-orchestra at the *Atelier* (it was one of the coldest seats); and he smiled with a fine recaptured warmth until he fainted, quite properly, during the intermission.

Perhaps it was all the need of mingling, of communion with something which was no longer just an entertainment, but had become a proof that the intangibles still existed—the force and freedom of the mind. Perhaps it was just the need of escape. But this need of escape gave our dramatic art an invaluable impetus, on a purely literary level.

For a long time, some of us had been chained to flat realism on the stage. The Germans forced us to break our chains. It is one of the rare good turns that they have done us during these recent years. As a defense against the world which they created around us —a world in which catastrophes and true absurdities overflowed—they gave French audiences back the taste for escaping reality. Because of their censorship, they obliged French authors to speak of something else, and saved the theatre and the *(Continued on page 204)*

"Not a cynic in the class"

YOUTHBUILDERS INC., A CHILDREN'S FORUM WHICH ALLOWS ACTION TO SPEAK AS LOUDLY AS WORDS

BY MARY JEAN KEMPNER

It was sleeting; a succession of irritable trucks jammed the street in front of the desiccated façade of the old Irving Place burlesque theatre; a few doors down, on the ninth floor of an equally aged building, were the offices of Youthbuilders Inc. They had a shambling air but seemed to pull themselves together with a start as Mrs. Sabra Holbrook walked in. She is the mainspring of the organization which has some six thousand of New York's public school children clamouring to discuss world affairs and take neighbourhood action on such issues as race discrimination, juvenile delinquency, and junior gangsters. Freshly pretty, as compact as a pouter pigeon carved out of blond granite, Mrs. Holbrook started talking with staccato enthusiasm and a down-East accent about The Project and its accomplishments in the past eight years. "But see for yourself and make up your own mind," she said. "That's the way we treat the children, we never *tell* them; we let them come to their own conclusions."

So I saw for myself and this was what I saw. The children who walked into the upper Bronx classroom had a tendency to talk out of the corners of their mouths and keep their hands in their pockets. They used a guttural vernacular, their voices low. I had been told that this was a neighbourhood where extortion gangs of fifteen-year-olds preyed on other children and fought gang battles. Where the cost of protection had varied during the past year from a nickel to fifteen cents. Where twenty-two children had been killed by other children in about two years. Yet in this classroom with me, thirty-odd tough boys and girls were talking about a settlement house. How to raise the money to build one. How much money had already been banked. How long it would take to get the necessary $10,000. Although it might have seemed paradoxical, this talk was the logical conclusion of a series of Youthbuilder Club meetings, one of which I had attended the previous night.

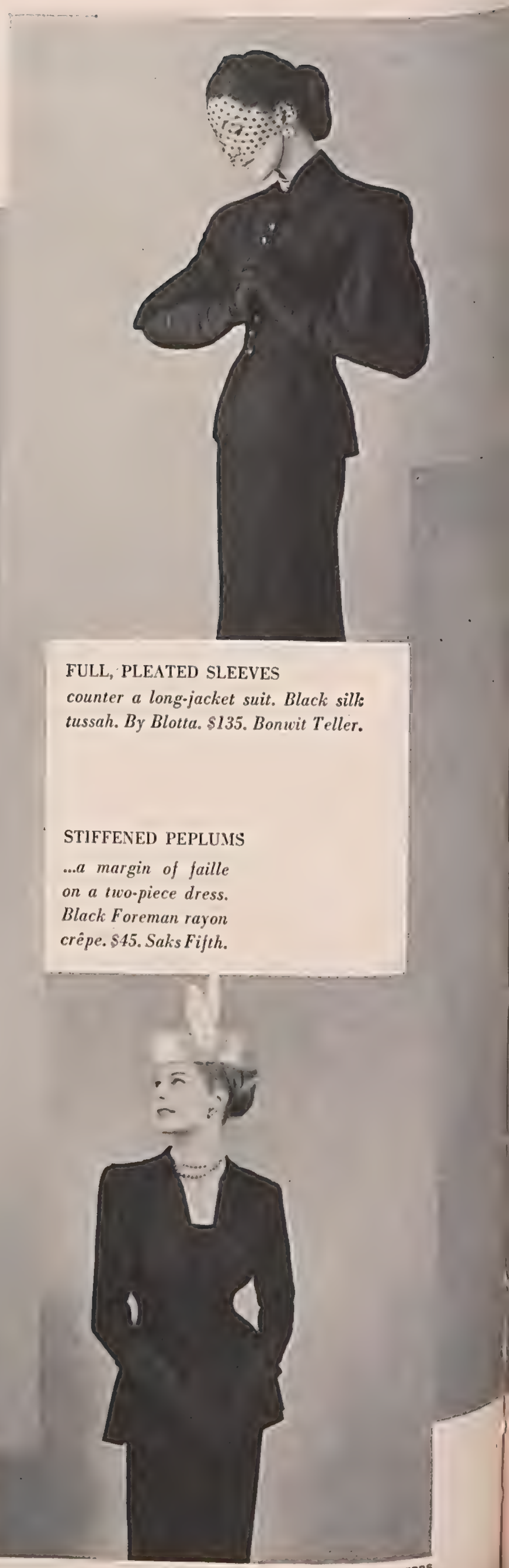
It was eight years ago that Sabra Holbrook, a Vassar graduate with several years' experience in social work, presented a new scheme to New York's Board of Education. She wanted to start discussion groups in the public schools for Fifth Graders up through High School students. These groups would be different from others because they would end by taking constructive action. Teachers assigned to the job would assume the rôle of moderator and advisor; they would never consider themselves authorities. The purpose in all this was two-fold: to get the children off the street; to give them practical knowledge about life in a democracy. The very word was too big for most adults, but given a chance Mrs. Holbrook felt she could show young people that it was a simple working government, efficient only when "the people" were willing to assume responsibility; that children were "the people" and could initiate changes and improvements on their neighbourhood level. As Elias Lieberman, Associate Superintendent of Schools, told me, "She's done it, too; there's not a cynic in the class."

The settlement project in the Bronx started many weeks ago when a plain-looking woman of nondescript age called a meeting of Youthbuilders to order. This Youthbuilder Club had decided to discuss "What to Do with Germany"—nothing but the headlines had guided the choice; it could have been baseball but it wasn't. The committee which had interviewed Quentin Reynolds on this subject reported his black pessimism; Reynolds felt, they said, that there were no good Germans. Faced with the choice of extermination or re-education, the children chose the latter. "Can you educate those Hitler gangs?" asked Sammy, a squat eleven-year-old with beady black eyes. "Sure, it just takes patience," answered a Negro girl. But Sammy was a realist, "O. K. you say sure, but what about the gangs around here?" There was a nervous silence, the conversation was coming a little close to home but it continued passionately...and cautiously. There were all kinds of gangs in the neighbourhood, white, black, male and female. Sometimes they fought over colour but the youngsters agreed that more often it was over "territory and power." Someone suggested that it didn't seem right to talk about Hitler *(Continued on page 209)*

The news is in...

LENGTHENING SKIRTS

and the straight shoulders, neat, small waist of a new silhouette. Navy-blue wool suit. $60. Bloomingdale.



FULL, PLEATED SLEEVES

counter a long-jacket suit. Black silk tussah. By Blotta. $135. Bonwit Teller.

STIFFENED PEPLUMS

...a margin of faille on a two-piece dress. Black Foreman rayon crêpe. $45. Saks Fifth.

ALL JEWELS, SEAMAN SCHEPPS

CAPE SLEEVES

balancing a slim, brass-buttoned suit of navy-blue wool. $60. Henri Bendel.

FLARED TUNICS

Royal blue wool suit with a hippy flare to the jacket. By Adele Simpson. $85. Altman.

TOWN KNITTEDS

Knitted overblouse, skirt. $135. Blouse $35. Bruno design. Hattie Carnegie.

SILHOUETTE PEPLUM

Suit: navy-blue wool; peplum: rayon satin. By Sondheim. $80. Bloomingdale.

DOUBLET SLEEVES

on a taut, rib-length jacket. Slim skirt. By Trigère. Suit, $115. Milgrim.

SQUARE AND FLARE

Straight shoulders, flared skirt. Navy wool dress. By Mollie Parnis. $45. Best.

COFFIN

CONTINUING The news is in...

THE CUT-AWAY JACKET

City suit...Grey wool handled like jersey. By Joseph Halpert. $50. De Pinna.

CAPE SLEEVES

Flared, bare-armed grey wool dress. Herbert Sondheim design. $60. Best.

"PRINTED" JERSEY

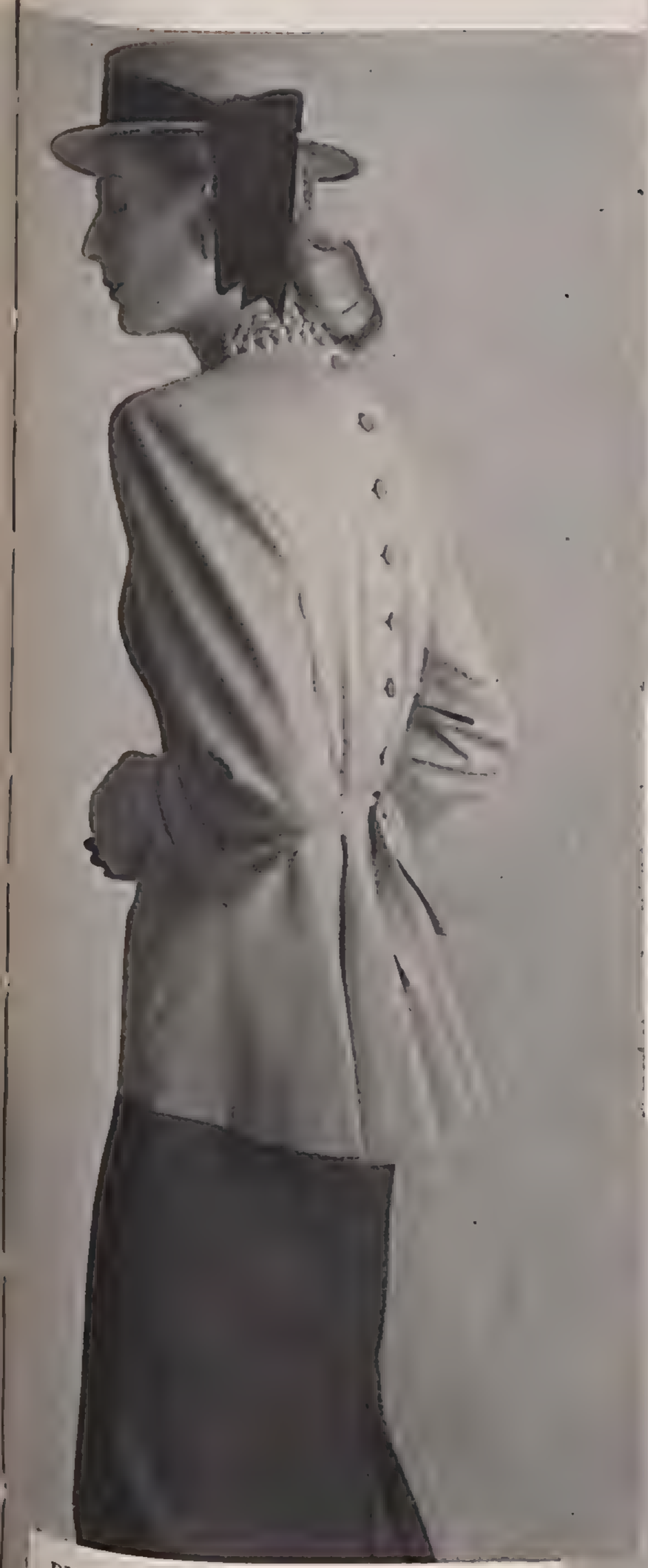
Beige and white wool jersey suit, plus piqué touches. William Bass design. $70. Altman.

MEN'S-WEAR CHECKS FOR TOWN

Given balloon sleeves, a piqué collar. Trigère dress. $125. Henri Bendel.

PUSH-UP SLEEVES

Rounding out a slim toast-colour wool suit. Varden design. $45. Altman.



BUSTLE FLARE

Back-flared honey wool tunic, cocoa skirt. By Blotta. Suit, $110. Bonwit Teller.

STRIPED JERSEY

Beige-and-white wool jersey dress...full skirt. By Larry Aldrich. $40. Jane Engel.

THE NEATENED SILHOUETTE

Pure and simple pin-checked Ducharne wool suit. By Bruno. $125. B. Weinstein.

FROCK COATS

Beige Forstmann worsted tunic and skirt. By Mangone. $136. Bonwit Teller.

COFFIN

STRIPE GEOMETRY

Beige and white Shamokin tissue wool dress; neat stripe work. $40. Russeks.

LITTLE-WAISTED WHITE WOOL *For list of shops in other cities, see p. 228*

SHORT FOR COATS— JUNIOR NEWS

SEVEN short coats (here and on the next two pages)...junior version of one of this spring's nicest theories...abbreviations that lose none of their detail: little up-collars, double-button rows. They take you everywhere. Wear, for instance, a white stop-short coat with winter wool jersey, summer brown linen, navy-blue shorts. These are perfect facts for young figures. Brief-coats, snug as fencers' jackets, belong with the slim-in-waist; with fuller skirts on the long-legged. Short, flared coats belong with the narrow skirts of the happy and hipless young.

SNUG WHITE TWEED

NAVY-BLUE JACKET

Above, left: Half-coat of white diagonal-weave tweed, double-buttoned with the same wool. Try a coin-chain fob at the waist. $20. Russeks. *Above, right:* Coat of many talents: here with a wool skirt. It might take white piqué or ski-pants. Navy-blue Shetland wool, gilt-buttoned; $18. Red goatskin bag by Rath; $17 plus tax. Both, Lord & Taylor. *Facing page:* Small waist smaller—flared coat. White Shetland wool, gilt-buttoned, belted back. By Ciro; $20. Bendel's Young-Timers; Montaldo's. Spring addenda: grey flannel skirt, mustard scarf.

FRANCES MCLAUGHLIN

SHORT RED COAT, SLIM BLUE SKIRT. *For list of shops in other cities, see p. 228*

SHIRT FOR COAT

Above: This short coat is sister to a man's shirt; Tattersall-checked flannel. $35. Altman.
Below, left: City-country-going coat of grey-on-grey plaid woollen. $18. Franklin Simon.
Below, right: Grey flannel half-coat. $18. Small leather pail, $30 plus tax. Both, Milgrim.
Facing page: Short coat—of fine wool felt that keeps its swinging young shape indefinitely. Red, with gilt-disk buttons; by Collegeset. $30. Arnold Constable; Vandervoort's.

FRANCES MCLAUGHLIN

SHORT GREY PLAID

FLANNEL HALF-COAT

COFFIN

NIP AND TUCK WITH JERSEY

In this spring town suit, wool jersey is handled as it should be...simply, easily ...to make the most of its native elegance. It's shaped with soft-but-sure lines...given deepened sleeves, a nipped-in waist, a skirt-full of folded pleats...to make the kind of suit that can, with small changes in décor, go to luncheon or cocktails or restaurant dinners. You might make it clear tangerine-colour, have a supporting cast of honeyed tones; or make it a neutral—grey, beige—underlined in black. You might even, this season, capitalize on its full-skirted grace and have its hem only fifteen inches from the floor; add heavy gold chains, wear high-heeled shoes. Suit, Vogue Design S-4704, blouse, No. 5419 (other views and sizes on page 224).

HER RING—three handsome diamonds set with severe beauty in platinum

She's Engaged!

Cornelia V. Clapp

charming young daughter of
Mr. and Mrs. Kenneth H. Clapp
"Apple Meadow," Bedford, N. Y.
is to be the bride of
Lt. (j.g.) James R. Neal, Jr.
of the U.S.M.S.

Cornelia's complexion is soft, clear, white—her eyes blue-violet—her hair burnished brown

She's lovely! SHE USES Pond's!

BOOKS FOR SAILORS—At the Seamen's Institute Cornelia helps collect books to send to the Merchant Marine. A friendly service as important in peace-time as in wartime. Cornelia is also a hostess at a well-known and popular officers' club in New York, where she met her lieutenant fiancé.

"When Bob comes home from sea he's going to be a lawyer, and we hope to live in Virginia," Cornelia says. She has a gracious air of exquisite grooming. And, like so many engaged girls, her complexion is "Pond's-cared-for, soft-smooth and clear."

"I'm awfully choosy about using a *very good* cream," she says, "and Pond's Cold Cream is absolutely perfect for me—so *cleansing* and *soft*."

She *smooths* snowy Pond's Cold Cream generously over face and throat and pats well to soften and release dirt and make-up. Then tissues off.

She *rinses* with a second coat of Pond's—making quick creamy circles all around her face. Then tissues off again. "I cream my face *twice*—for *extra* softness and *extra* clean-ness," she says.

Use Pond's Cornelia's way *every* morning, *every* night—for in-between freshen-ups. It's no accident more women use Pond's than any other face cream at any price. Ask for a big jar today!

You'll love a big, luxury jar of Pond's!

A few of the many Pond's Society Beauties

MRS. REGINALD VANDERBILT
PRINCESS GUY DE POLIGNAC
MRS. ALLAN A. RYAN
MRS. PIERPONT MORGAN HAMILTON
THE LADY MOYRA FORESTER
MRS. NICHOLAS R. DU PONT

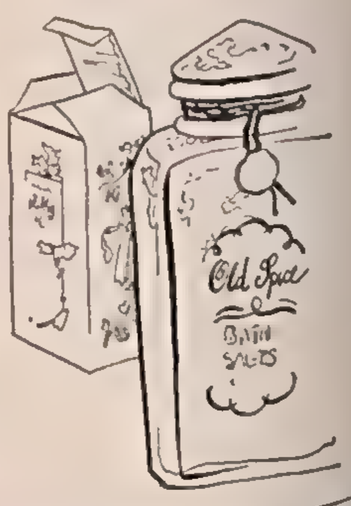
DISCOVERIES IN BEAUTY

BAKER

For the face with the Combination Skin—dry skin with a midway track of overactive oil glands running from forehead to chin—Frances Denney has brought out a Beauty Box (*left*) containing "Cleansing Meal" for the area where the pores are most evident; a lubricating "Skin Cream"; and "Eye Cream," plus powder, tissue, and cotton. Saks-Fifth.

If your skin is more oily than dry, a good, over-all discourager to too-exuberant oil glands is the Primrose House "Porefiner Mask," a fragrant cream that you spread on your face with water-wet fingers, leave on for ten minutes, then rinse off with warm water and wash cloth. Lord and Taylor.

Shulton adds something new to the bath—and to bathroom décor—with their new, heavy, stippled-looking bottle of Early American Old Spice "Bath Salts," (*sketched right*) with a glass dome of a top over a cork closing. The bottle of powder-fine salts weighs fourteen ounces, so, at the rate of a tablespoonful of salts to a bath it ought to last you a long, long time. Bloomingdale's



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It's everything you've ever wished for in face powder. Heaven-Sent Face Powder is **MICRO-SIFTED** to a celestial mist to surround your face with an aura of new loveliness. So sheer and fine-textured, it creates an alluring all-over finish. Clings longer. Your heart will sing when you see the beautiful shades. And Helena Rubinstein surprises you with another famous "plus." All this *plus* the unforgettable Heaven-Sent fragrance!

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DISCOVERIES IN BEAUTY

BAKER

It's been years since we've seen such nice trap doors in a loose powder compact, the kind of metal door that snaps tightly shut over the powder so that none can seep through to befog the mirror or sift into your bag. This one by Volupté (*left*) is all brass, slim, square and in an engine-turned design so that scratches won't mar its bright surface. Altman.

One thing we like to keep coming back to is the Additional Effect of eye make-up. Aziza has, among other eye-brighteners, mascara that comes in ten shades, that has a wonderful way with it when you apply it: it seems that the mascara at the tip builds on to itself—your own lashes *couldn't* be that long! Saks Fifth Avenue.

An *eau de parfum* is midway between an *eau de cologne* and a perfume, and it takes nice features from both. Anjou's new *eau de parfum*, "Devastating," has the bulk of cologne, and also the same, sweet-and-musky scent of "Devastating" perfume. Here (*sketch, right*), in its new, many-faceted crystal flacon. Not shown, its box in Devastating green. Altman.

Lecie's dramatic interpretation of Spring's up-swooping *Canot-Breton.* Black, brown or navy straw with pleated grosgrain, 13.75. At one fine store in a city, or write to lecie...**rosenthal-ackerman, new york and st. louis**

A cool and collected spring-into-summer fashion... styled by LAMPL with broad and beautiful shoulders and deep-set sleeves. In an all-rayon fabric. Sizes 10 to 18. Under $9.00.

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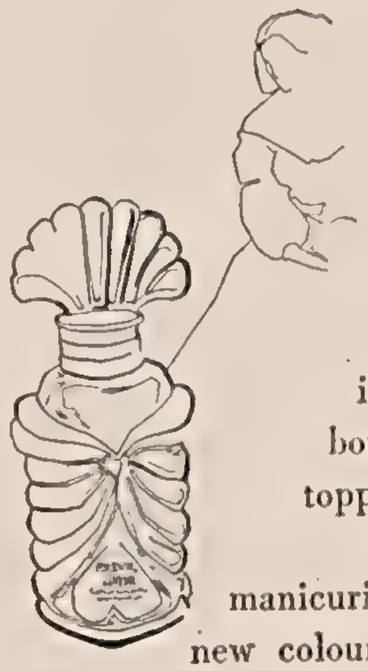
Honeymoon

. . . and the bride wore burnished satin with the gleam and the shimmer of pearls.

A trousseau blouse to treasure forever after, in rayon satin. About $6.50. For store nearest you, write Betty Barnes Blouses, 1375 Broadway, New York City.

Betty Barnes

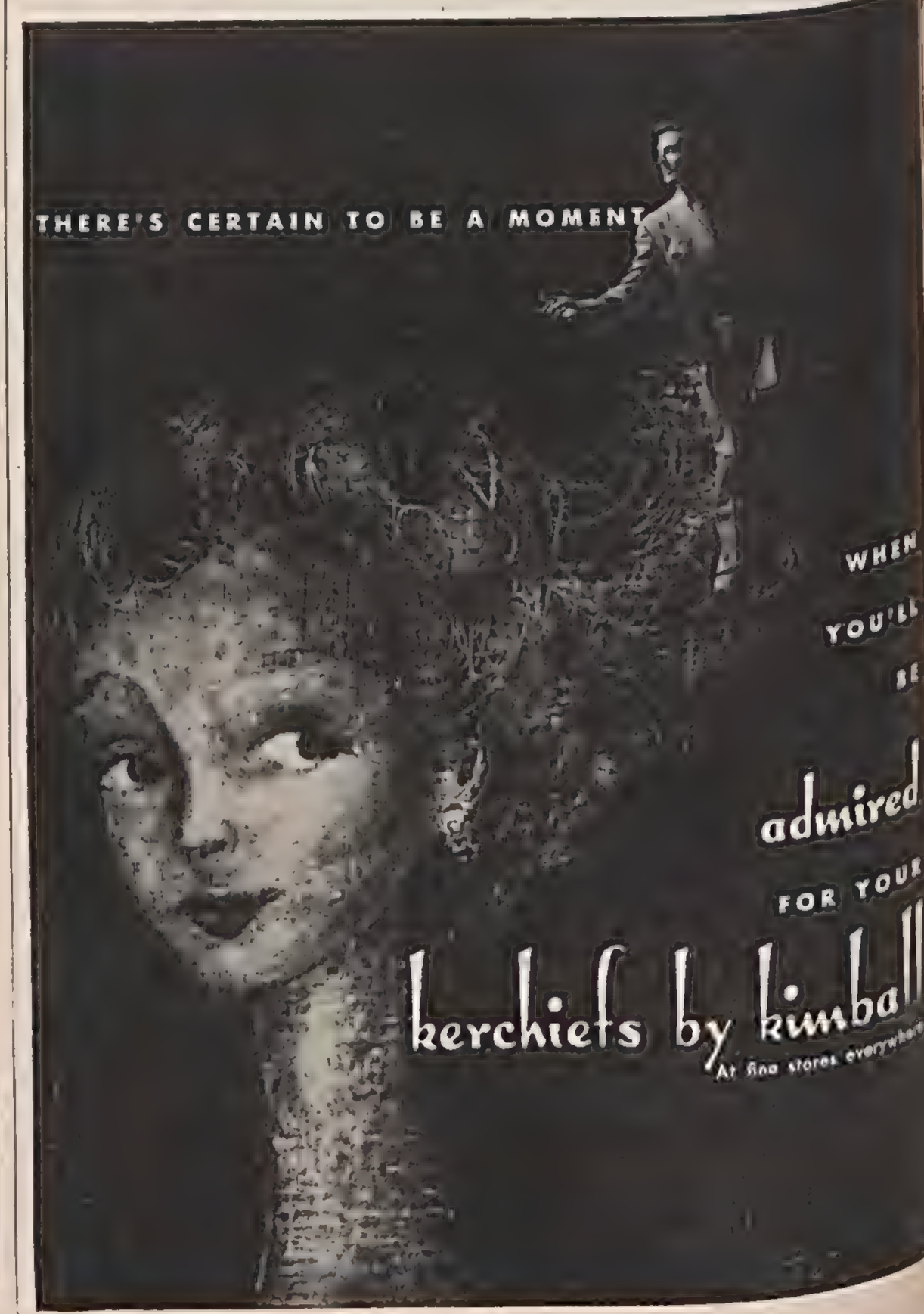
DISCOVERIES IN BEAUTY



The influence of Amber (from the book of the same name) goes on and on. Kay Daumit has recently brought out a delightful perfume and cologne called "Forever Amber" and almost as long-lasting as its forever-name might imply. Here, in the sketch at the left, is the cologne in a bottle looking like drapery frozen in crystal, topped by a fluted gilt cap. Altman.

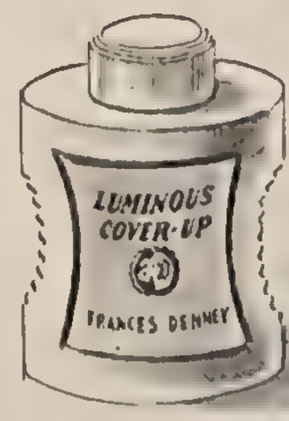
Quietly slipping onto cosmetic counters and manicurists' trays throughout the country are two new colours for your fingertips by Revlon. They're "Tortoise Shell" and "Hildegarde Rose" and they have a whole new nail-colour aspect. They're muted, soft, but with a great deal of character—"Tortoise Shell" with a hint of amber, "Hildegarde Rose" an opaque, pinky-coral. Bonwit Teller.

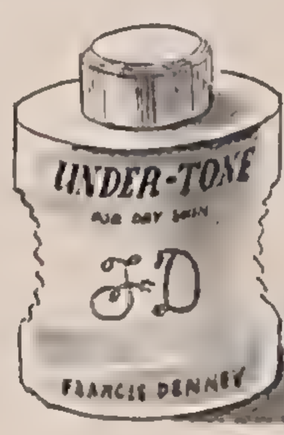
Another new colour in lipstick and nail polish is Elizabeth Arden's "Red Grape" *(right)*. A lot of wine in these "grapes," and some blue, too. The lipstick is the stronger colour, the nail polish is the lighter hue. You'll see them in real-life-colour at the Elizabeth Arden Salon, 691 Fifth Ave.

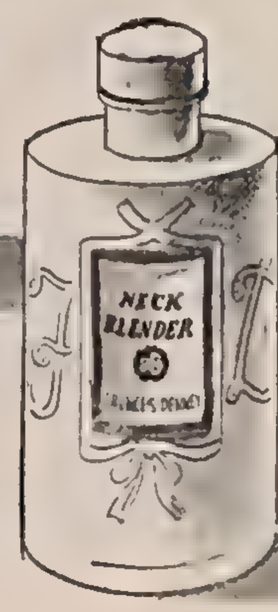


A Mystery to him . . sometimes to you

FRANCES DENNEY reveals her story of Make-Up Foundations. Now you can have the look you want. The Opaque Foundation is a cover-up that gives you the dramatic coloring you desire. The Transparent Foundation will bring out the beauty of your skin tone. Both types, Opaque and Transparent, come in a luminous finish for the new, dewy, luscious look of youth, or the mat finish for that smart, sophisticated air.







Luminous Cover-Up — Opaque, luminous. Liquid. Four shades. $1.50 and $2.50

Luminous Film — Opaque, luminous. Cream. Four shades. $1.50

Under-Tone—Transparent, luminous. Liquid. Four shades. $1.50 and $2.50

Over-Tone—Opaque. Cake, mat finish. Eight shades. $1.50

Neck Blender . . . Now . . . for the first time . . . you may have make-up for your neck. It does not rub off on clothes. Neck Blender goes on easily and blends beautifully with your make-up foundation. Does away with that line between make-up and neck. Use it too, on shoulders and arms and decollete fashions. Four shades. $1.50

All prices plus tax.

FRANCES DENNEY

MAKE-UP FOUNDATIONS

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$5.00* plus tax

Many other Shur-Tite originals at your favorite counter at various prices

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Goldsmith brothers
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ABOUT PEOPLE IN CUBA

(Continued from page 166)

much in public life. At General de Gaulle's invitation, he recently visited post-occupation France, is making a book of his observations.

Sr. Mañach has an international mind, has had an international career. He studied law at Harvard, then decided to be a painter, and lived on Montparnasse for two years. (He still paints, in shreds of spare time.) In the twenties, he came home to Cuba, was a leader in the underground movement that worked to overthrow the Machado dictatorship. He was so dangerously good at the job that he was sent into exile; taught tenth-century Spanish literature at Columbia University in New York until he could return to Cuba and political favour.

Now Sr. Mañach is a Professor of Philosophy at the University of Havana, and he writes an acute, eclectic column for the big Havana newspaper, *Diario de la Marina*—his subjects range from small jokes to large theories. With his brilliant red-haired wife, the former Margot Baños, he lives in a midtown Havana penthouse with an English inflection—dark panelling, books, bright chintz. The rumour runs that he may be the next Cuban Ambassador to Washington.

Wifredo Lam

In the front line of Cuba's avant-garde painters is Wifredo Lam. Past forty, he looks physically half that age (his ancestry—Chinese and Afro-Cuban—may explain his smooth-planed freshness); looks artistically like a strong, original, established talent. Lam was born in Cuba, early in the twenties went to Spain to study academic painting. In the thirties, he moved on to Paris, became Picasso's pupil, exhibited his work with that of Picasso, Braque, Leger, Klee.

When the Germans arrived in Paris, he wound his way back to Cuba after eighteen years' absence. There, his style was shocked into something distinctively Caribbean. Now he paints, with abstract finesse, the tangle of the tropics, sinister and explosive Voodoo ritual. Lam has never been in the United States (he plans to come this spring) but the Pierre Matisse Gallery has given him several one-man shows, and the Museum of Modern Art owns two of his paintings.

Sra. de Gonzalez

Sra. Elena Mederos de Gonzalez is a power in Cuban cultural and welfare work—a handsome woman with a remarkable talent for getting things worth doing done. She is a founder, a director, and—off and on—the President of the Lyceum-Lawn Tennis Club, the focus of educational and artistic activities for Cuban women. Sra. de (Continued on page 202)

the American Woolen Co. has loomed this all-worsted gabardine expressly for us. Sizes 9 to 15. About $35

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ABOUT PEOPLE IN CUBA

(Continued from page 200)

Gonzalez, who is called in to help organize a great assortment of social service projects, comes by her ability logically: during the Spanish-American War, her father was so expert at raising funds for the Cuban cause that he was forced to stay on that job, was too important to spare for a soldier.

Joaquín Nin-Culmell

Joaquín Nin-Culmell is an outstanding composer and pianist—and a Cuban as cosmopolitan as the atlas. He was born in Berlin thirty-eight years ago (his father, a well-known composer himself, was teaching there at the time); grew up in France, Belgium, Spain, the United States; studied at the Paris Conservatory and with the Spanish composer, Manuel de Falla.

A good-looking young man with a quick gaiety, Nin-Culmell works very slowly, seriously, precisely. He took three years to write his "Quintet for Piano and Strings"—and in 1939 it was chosen to represent Spanish-American music at the international congress of the American Musicological Society in New York. His "Concerto for Piano and Orchestra" is in the French-Hispanic tradition like his Quintet, but recently he has begun to mine the rich lode of Afro-Cuban folk music.

Since 1940, Nin-Culmell has been an assistant Professor of Music at Williams College in Massachusetts. (During the war he went on leave-of-absence, joined the Cuban army.) As a pianist, he has been soloist with the Havana Philharmonic, Rochester Symphony, New Friends of Music.

Mario Carreño

Mario Carreño is a young Cuban painter with extraordinary energy, range, and promise. At thirty-two, Carreño has traversed a number of artistic by-ways. When he was fifteen, he started working in the engraving department of the Havana newspaper *Diario de la Marina*, and decided to become a commercial illustrator. Then he rebelled against the Machado regime, made furious propaganda posters, even went to the length of spelling his name "Karreño," on the theory that it looked more indignant that way.

He took tricks from the Cubists, studied in Paris, absorbed the Picasso-classic style, combining it with pepper-hot tropical colour. Now he has evolved an assured style of his own. His colours are cooling, his design is more subtle, but his painting is still touched by the tropics in its themes, its *nañigo* symbols. Carreño is married to a Chilean, is living in New York, and experimenting with media like Duco and scratch-board. On page 165, he was photographed on a Cuban holiday, with the shining curve of Havana behind him.

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ALEXANDER S. GROSS & BRO., 1400 BROADWAY, NEW YORK

ENTR'ACTE

(Continued from page 180)

films from the terrible danger of facility they might have acquired, the danger of unimaginative reality.

Actual happenings and reality were forbidden us, and the true conditions of dramatic art were imposed on us in one stroke through the mercies of Dr. Goebbels—who probably didn't guess the service he rendered France in condemning the French theatre to unreality and poetry.

Claudel's "*Soulier de Satin*" was played. Montherlant's "*La Reine Morte.*" Giraudoux's "*Sodome et Gomorrhe*". A version of Jeanne d'Arc's day in court, by Vermorel, in which the English invader had a hard time—and the Germans alone, mysteriously, thought that it applied only to that particular invader. "*Antigone*" in which the censors—another mystery—allowed a young Greek woman (promised to death in any case, which perhaps reassured them) to speak certain truths, the most trifling of which, heard in the *Métro*, inevitably would have led a young Frenchwoman to a concentration camp. And Orestes, in Sartre's "*Les Mouches,*" who had the privilege of avenging his father because he was called Agamemnon.

Besides this, the need for taking leave of a painful reality launched us on adventures of princes and enchantress, with "*Renaud et Armide,*" by Cocteau; resuscitated Tristan and Isolde in sweaters in the movies, or the poetic deviltries of "*Visiteurs du Soir*"; gave us a dozen plays which—in intention, if not in talent—had the diversity, the unreality, the fluid grace of Shakespearean comedy.

I have frequently regretted that there was no Machiavellian way by which the English and the Americans could have been in Paris at that time, to breathe the perfume which our theatre and our cinema took on when they were at last condemned to be themselves.

Professionals of the so-called "realistic" theatre, and the "slice of life" will doubtless start all over again now that, in Paris, the flight from reality is no longer obligatory. They will apply themselves as they have since Marivaux and Musset, to muddling and carefully concealing the laws of their art—requiring that Thespis have a real false beard with real curls instead of one of vine leaves, and that everything takes place on the enchanted area of the stage just as it does in this sad life.

But, despite the loss of Giraudoux, our guide, gone this time to find the real realm of shadows, a few French writers remain who no longer demand from an actuality more and more grim, anything more than the sincerity of emotion. Who strive to make the French Theatre once more what our masters, from Corneille to Marivaux made it: a game of the spirit, truer than life.

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the happy, lighthearted fragrance that gayly says "it's all in fun!"

barbara gould *New York*

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"NOT A CYNIC IN THE CLASS"

(Continued from page 181)

gangs if you couldn't do something about gangs your own age. In your own back yard. No one mentioned that almost every child in the room was a gang member. Someone finally asked "Suppose we could get the gang leaders together...but how?" There were whispered conferences behind cupped hands. Suddenly Sammy's hand was waving in the air, the floor recognized him, "You can always get people together with food," he said.

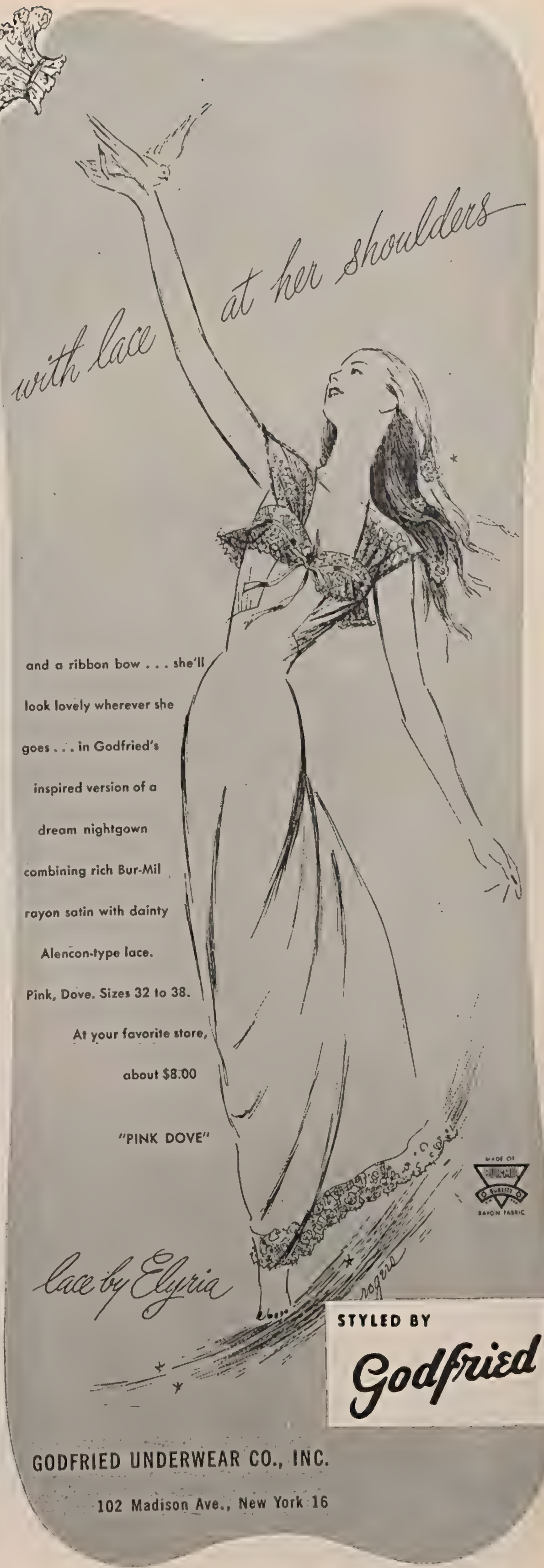
Junior Humphrey Bogarts

Because no one is supposed to know who the gang leaders are, there was some uncertainty as to how the invitations would be issued, but it was made clear that the "bosses" wouldn't come unless their anonymity was guaranteed. A date was set for the luncheon, the teacher-leader facing the class assured the youngsters that Youthbuilders Inc., would take care of the details, pick a convenient hotel, invite speakers, foot the bill. On the appointed day the young members of the Youthbuilders Club came early, looked approvingly at places for fifty and the tables set for four each. Looked apprehensively at the door wondering if they "had sold the bosses." Watched as familiar young hoodlums cautiously walked in, gave the place a once-over, and when satisfied motioned with their heads for the big shot to come in. Walking stiffly on the back of their heels like junior Humphrey Bogarts, they sat down together in clumps. There was considerable tension and little conversation. At the speakers' table the adults were reduced to whispers.

Then the food came on. Benny Leonard, the welterweight and a Navy Lieutenant Commander, was the speaker. He talked about fighting, how he had fought to make money when he was a boy. He talked of other kinds of fighting. The un-American kind. Hitler's kind. Some of the young guests looked sullen and nervous. "Well," he said, "we don't have that kind of business over here." With the speed of a man making a fast feint in the ring, he added, "Or do we? No, over here I think boys fight because they want something...if you could have anything you wanted, what would it be?" There was the barest pause, then, like corn popping over the fire, came the answers: "A place to have some fun....A bigger settlement house."

That kind of thing costs money. The youngsters wanted to know how much. Maybe $10,000. There was a low whistle, then someone asked, "Couldn't we raise it?" That takes time, and work, that's a long-range project. Someone said, "It's worth it."

A meeting was called for the following night at the school. Mrs. Holbrook *(Continued on page 210)*



"NOT A CYNIC IN THE CLASS"

(Continued from page 209)

and I went to this meeting together. It started out with much the same suspicion, the same tension. Instead of fifty youngsters there were about one hundred, black and white, their ages averaging from eleven to sixteen. A neighbourhood social worker and Mrs. Holbrook stood beside me not far from the door of the too-small room; under their breath they whispered the names of the various gang leaders as they swaggered in.

Sub-rosa deals

Seventeen groups of young terrorists were represented. The boys wore jerseys with the name of their gang printed across the front. The names were indicative: Pythons, Mutineers, Hawks. Orange and blue were the predominant colours but there also were occasional striped models. The girls had carefully curled hair, wore lipstick, bobby socks, and brightly polished pennies in a flap of their moccasin-like shoes. They sat in folding chairs, restrained, seeming to transact their business sub-rosa rather than on the surface. The "big shots" chose the back rows. There was much rustling as they slipped in and out for private conferences. By unstated agreement, a member of each gang was elected to office in this new federated club which they voted to call the "Young People's Association." To its newly elected treasurer, Mrs. Holbrook presented one hundred dollars in cash...money that adults attending the luncheon had contributed to get things rolling. The social worker audibly sucked in her breath in dismay and disapproval. "That's the last you'll see of that money," she whispered.

I was inclined to agree with her until I saw what happened next. The Association wanted paper with an appropriate letterhead—but could any part of the hundred-dollar donation be used for that? For an hour the ethics of this were discussed while the newly elected chairman kept the meeting in order. Finally it was decided that this money had been given to the new settlement house and could not be used to buy paper and printing. Mrs. Holbrook said that her organization would pay for the paper and printing but this was vetoed. The youngsters voted that each member be assessed a dime. They asked that a bank account be opened for them. They called a meeting for the next afternoon and adjourned. I said goodbye to Mrs. Holbrook and left.

A sense of importance, a worthwhile cause, the opportunity to earn the respect of their contemporaries without recourse to violence is the basis of Youthbuilders Inc.'s technique in dealing with the young. No pat answers are ever supplied but the means to find out for themselves are furnished. The power or intelligence of adolescent minds is *(Continued on page 212)*

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"NOT A CYNIC IN THE CLASS"

(Continued from page 210)

never underestimated. The youngsters are treated with dignity, as people.

The "Young People's Association" which had been formed the evening before, divided up into fund-raising committees. Other committees went out to solicit funds. Youthbuilders Inc. arranged for these committees to see people outside of the neighbourhood. They made certain that the committee called on a few who would refuse to contribute so that the youngsters got a sense of the perspective and reality of fund raising.

Violence becomes kid stuff

Gang wars in this upper Bronx neighbourhood have not ended, but children involved in the settlement project are too busy to hang around corner candy stores where the trouble starts, too busy to bother with a kind of lawlessness that they consider "kid stuff." They have found a better escape from the difficulty of life in over-crowded neighbourhoods. Escape is an important key to juvenile delinquency.

The Board of Education allocated one school period a week to Mrs. Holbrook and her Youthbuilders Clubs. Principals of individual schools are free to accept or reject the plan. If they accept, they ask for volunteers among the teachers and Youthbuilders Inc., selects and trains them. (Incidentally, women have proven better than men.) Membership in the clubs is voluntary, limited to forty children per club. A school, however, can have as many clubs as it wants, provided teachers are available.

The main thing these teacher-leaders have to learn is that no statement of theirs can ever be punctuated by a period; instead it must always be framed as a question. It is essential that the youngsters find out for themselves from authorities on the subject. Interviews have been arranged with people like Felix Frankfurter, Eleanor Roosevelt, William Shirer, Frank Kingdon, Clarence K. Streit, Arthur H. Sulzberger, Alexander P. de Seversky, Clifton Fadiman.

Adolescent wisdom

After the fact-finding and interviewing it is up to the dexterity of the teacher to supply the vital bridge question which brings the discussion back to the neighbourhood. The youngsters' solution is always fair and just; tangible proof that almost any group confronted with objective facts and the time to consider them will, as a group, hand down an unprejudiced and just decision.

Not only is the choice of teacher-leaders important in all this but also the calibre of student membership. All elements in the school must be represented and *(Continued on page 214)*

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VOLUPTÉ

347 FIFTH AVENUE, NEW YORK 16

"NOT A CYNIC IN THE CLASS"

(Continued from page 212)

this can best be manœuvred by checking the I. Q. of those applying for membership in Youthbuilders Clubs. (The membership of the ideal club consists of children 48% of whom have a normal I. Q., 32% above normal and 20% below normal.)

Because they felt that the world's children are its only hope, one Youthbuilders Club is raising money to rebuild a shattered European school. Because they took a dim view of breaking OPA regulations, a group made a survey of neighbourhood stores, convinced their parents that both buying and selling at above-ceiling prices were serious acts of domestic sabotage. Because they worried about juvenile delinquency another group made a survey of playground facilities, approached city officials with a plan now under consideration.

In a Lower East Side school the Negro question was raised by the Youthbuilders Club. The violence of general opinion was voiced by John, thirteen years old, blond and matter of fact, "Wait till my brother gets home from war, he'll put them in their place." Had any of the children had personal experience to convince them that all Negroes were bad, the teacher leader asked. "No, but we know all right." Unable to substantiate their position, they fell back on the healthy habit of fact-finding and decided they would like to talk the matter over with a fair-minded man. "How about Judge Hubert Delany of the Children's Court?" the teacher asked.

The Judge saw them in his chambers during recess. He shook hands with each one, was very kind and open with them. He explained the handicaps of the Negro and the humiliations. Then he told them "you have to fight for justice for all human beings because it is the right thing to do, not because you happen to like or dislike one particular Negro, Jew or Catholic. Everyone has a right to an equal chance." The committee members were impressed. They had been prepared to ask a lot of questions that now seemed foolish, like "why do all Negroes carry knives." But what they hadn't been prepared for was Judge Delany himself. With a new-found respect, John said, "Why, he was a Negro."

So marked has been the success of the Youthbuilders Inc. program that Mrs. Holbrook has been asked to inaugurate it in Philadelphia and Chicago public school systems. And although in New York there are as yet only six thousand members of Youthbuilders Clubs, this fraction of one per cent. rises like yeast. Glibly we tend to call all Americans adolescents, yet here are real American adolescents undertaking important jobs, taking on community responsibilities.

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BERMUDA, HERE WE COME

By Iris Bauer

BERMUDA has everything—except blaring casinos, noise, dirt, speeding motor cars, slums, and unwashed natives. In their place it offers peace and quiet, a scintillating cleanliness, and horse-drawn carriages. Adamant only in keeping his country free of hot dog stands and fruit juice counters, the native Bermudian is friendly—his arms outstretched in welcome. No visitors were permitted on Bermudian soil during the war except in an official capacity, and Bermudians have been a little lonely for the guests whose eyes widened at sight of the pink coral sands.

Six hundred and sixty-six miles from New York—opposite Charleston, South Carolina—Bermuda is a lobster-shaped series of 360 islands—swimming in a semi-tropical climate upon which the Gulf Stream works weather miracles. Roughly, Bermuda has four seasons, as we have, but the temperature and distribution differ. The summer extends from May 1 to November 1; the temperature is in the 80's and calls for anything in the way of clothing that you would normally be wearing at that season of the year: backless dresses, cottons, long shorts, and lightweight slacks.

From November 1 to December 25, the Bermudian autumn, the thermometer hovers around 75° and this means merely the addition to your wardrobe of light tweed skirts and a few sweaters. Christmas, January, and February—the "fashionable" season—require light tweed suits, sweaters, skirts, and sportswear. March and April, the Bermudian spring, call for the same clothes as do the autumn months. Add for each season bathing-suits and evening dresses, and you're ready for Bermuda.

Men wear tail coats or dinner jackets during the autumn and winter; go to formal dinners and dances on bicycles or by horse and buggy. Seersucker and tropical suits are worn during hot weather; light tweeds, slacks, and jackets the rest of the year. (And Bermuda is the place where most men forget their inhibitions about wearing shorts, take naturally to the freedom of the knees.)

Bermuda has a good quota of luxury hotels—most of them at present in the throes of being made ready for visitors. Ready right now, in case you're in a tremendous rush, is the Belmont Manor, functioning on a practically pre-war basis, with dancing on the outdoor terrace on Tuesdays, Thursdays, and Saturdays. Inveterate golfers are already comparing scores rolled up on the undulating stretches of the Belmont golf course. Getting ready just as fast as they can are the Inverurie, Castle Harbour, the Bermudiana, St. George's and the Princess (the latter open only during the winter season).

There are also a great number of small ho- *(Continued on page 218)*

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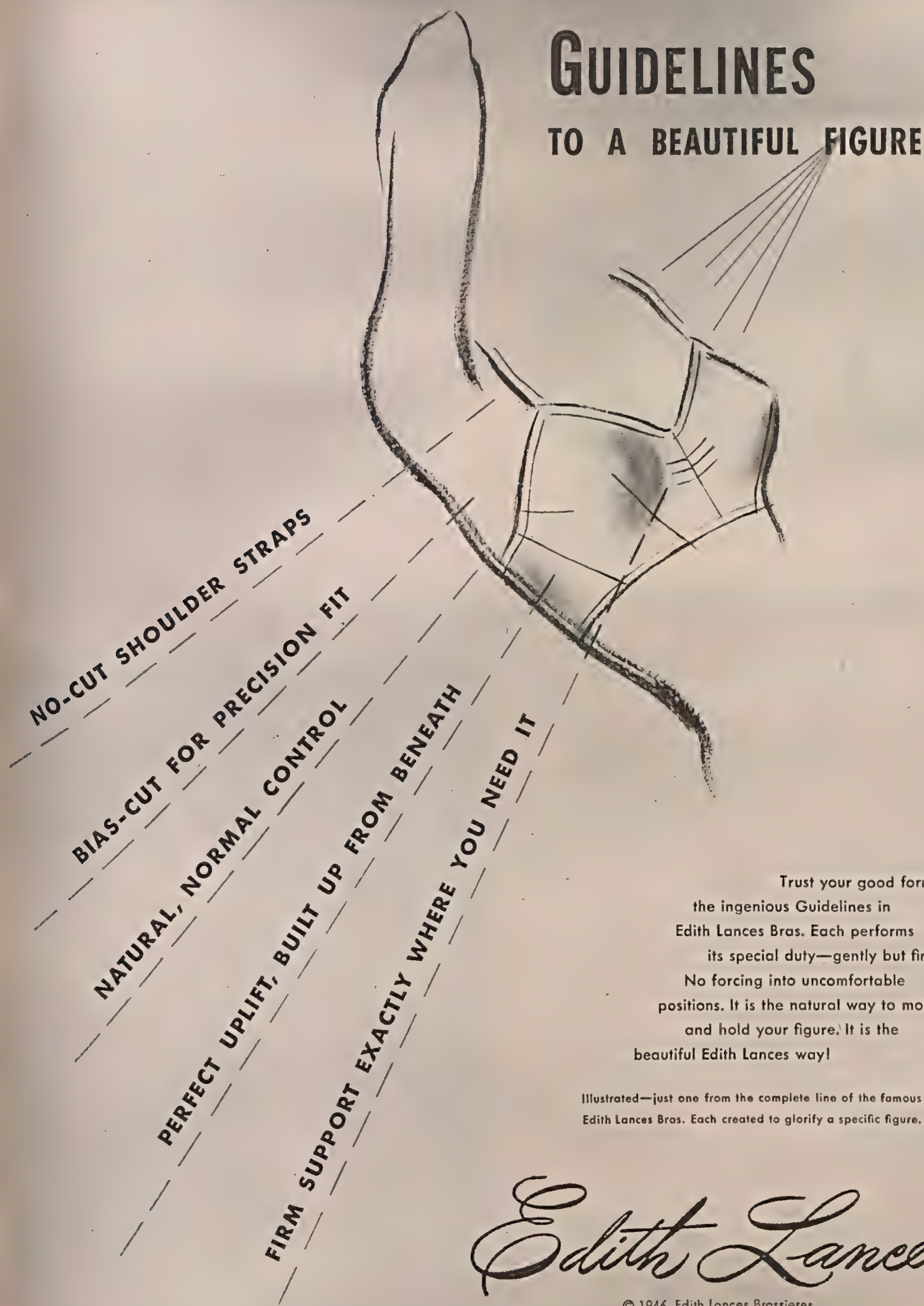

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BERMUDA, HERE WE COME

(Continued from page 216)

tels, pleasantly termed "Guest Houses." Considerably less expensive than the large hotels, they are models of cleanliness and beauty.

Bermuda is divided into a number of parishes—we would call them counties. Thus we find guest houses such as Waterloo House in Hamilton; Horizon's in Paget; Summerside in Somerset; Harrington House in Smith's Parish. (Honeymooners seem to choose the small cottages at Cambridge Beaches, which have a central dining room.) All accommodations are on the American plan, ranging from $8 to $14 a day with bath.

Bermuda offers plenty of sports activity. The Mid-Ocean, an 18-hole golf course in Tuckerstown, has won praise from professional as well as amateur golfers. As for boating, sailing is as natural in Bermuda as walking. Bermuda has long been the centre of international yacht races, with ocean races from Newport to Bermuda. And even the veriest landlubber can hire a boat of any type for the best part of a day for $10, complete with native skipper, for exploration of the hundred and fifty little islands that make up Bermuda proper—picnic-lunching in privacy, bathing in the quiet waters.

If you like to fish, a boat may be hired for a group with all gear—rods, reels, and bait supplied—then off to the coral reefs for a spot of game fishing. Wahoo, marlin, tuna offer a challenge to the big game boys; hallet, rock fish, grouper, red-snapper, and yellow tail offer excitement to the little game fisherman. Lunch is provided by your hotel or guest house—used to contending with all-day excursions.

Tennis courts are kept in the pink—often literally—and you'll find one at practically every hotel, guest house, or cottage. Bermudians have a traditional "tennis tea" to which you may be invited if you're lucky, and at which you will find grandmothers serving to grandchildren, fathers and sons matched with mothers and daughters.

All the big hotels have pools and everywhere in Bermuda there is surf or sound bathing. With nineteen square miles of islands, completely surrounded by water, you don't have to go far. Try a different beach for each day of your stay: Coral Beach in Paget; Pink Parish; Elbow Beach in Paget; Pink Beach at Southampton; St. Catherine's Beach in St. George's; Cambridge Beaches in Somerset; Mid Ocean Beach in Tuckerstown. If you have children, you will find sheltered mill ponds twenty-five yards from the breakers, where you can forget about them while you plunge into the surf. Incidentally, you bicycle, walk, go by carriage, or take the small launch which serves as a ferry, to get about Bermuda. Only doctors and, at the moment, military personnel, may use automobiles.

(Continued on page 222)

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BERMUDA, HERE WE COME

(Continued from page 218)

Among the things not to miss in Bermuda is the Lighthouse, on Gibbs Hill in Southampton. Built a hundred years ago, it still offers the best all-over view of the islands.

The Aquarium, which houses one of the finest collections of tropical fish in the world, from huge sand sharks to little sea horses, is well worth a day's outing by carriage. (The sea horse is the phenomenon of the fish kingdom. At spawning time, the female deposits her eggs in an abdominal pouch attached to the male sea horse. At hatching time, the male apparently gives birth by shooting forth the youngsters in a series of bursts like a miniature shot gun, to the delight of cheering spectators.)

Crystal Cave, in Hamilton Parish, the principal one of several caves, was discovered by two small boys playing in the woods, who came across a hole and crawled in. Since then, thousands of tourists have trod the pontoon-suspended bridge to marvel at pink, green, and yellow stalactite and stalagmite formations which uncannily duplicate an enormous pipe organ, a castle on the Rhine, the Petrified Forest.

Also important on the sightseer's itinerary is St. George's, oldest town in Bermuda, founded in 1609 by Admiral Sir Somers, shipwrecked on the coral reefs while heading for Virginia. The Admiral was not the first human to step on the uninhabited isle. Inscribed on a rock on the south sh is the date 1543, and the name Juan Bermuda, for whom the islands wer named. St. George's, although settl by the British, is a typical Brittan fishing village, with colourful house and narrow, winding streets, bearin such names as Old Maid's Lane, O Gun Alley, Featherbed Lane, and oth nostalgic memorabilia.

Among the eating places in Be muda are Swizzle Inn, near Bailey Bay, famous for its rum swizzles a snacks. The White Horse Tavern, Market Square on the waterfront in S George's is excellent for sea food. To Moore's Inn is the place for steaks an lobster, as is Waterlot Inn.

Those to whom Bermuda is familiar and favoured spot will find it unchanged. The Army and Navy base lie at the extreme ends of the islands and have not affected the Bermudian topography. Our Government did a extraordinary job of filling in the space between two small islands with coral dredged from the ocean, and the arch tecture and landscaping are pure Bermudian in character.

Best of all, you can use Ameri can currency in Bermuda. You don need a passport. Just check with your local travel agents as to which hotels are open, and in five and a half hours by plane or fifty-two hours by boat you'll be in Bermuda, where the red bird cheeps: "Don't hurry, don't worry.

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WHO IS YOUR LITTLE ANGEL?

(Continued from page 172)

slippers made of pieces of newspapers.

"The other day to the office of the magazine *Bella*, which publishes my stories, came an old woman with white hair, distinguished in appearance, timid, shaking. She presented to the editor three little stories folded up and then sat on the edge of her chair while the editor read them, her heart in her throat. 'Three sad trifles,' said the editor, a good-hearted girl. 'But what can we do? We will publish them just the same, rewrite them. It will be a little money for her.' The old lady was so pitiful. She had tried to do a little of everything to scrape up a living. She had even tried to be the representative of a shoe manufacturer, though, of course, there are no shoes. But she is so timid, so beaten, so old. Now she was playing her last card, literature. She had been a school teacher once. She thought the pen might save her.

"What can such good people do? Do you know that when the bombing was still going on it was, in a little way, better? The bombs hit food stores. Then it was that a few people were lucky. You can imagine the temptation. People ran in and helped themselves. Do you remember Christina, my maid, who has been with me so many years? She would never steal so much as a tiny piece of paper. Well, Christina came home after one bombing with six jars of strawberry jam! What could I say?

"In the Villa Borghese and along the Tiber where the grass is green one sees strange sights. Distinguished looking couples come with bags and from the bags take little chickens tied by the feet with cord. They lift them gently from the bags and put them on the grass and the chickens scratch the soil for food while the owners watch them lovingly. What hopes for life are in these unknowing little chicks! These pastoral scenes are many. Instead of dogs one sees often little sheep and lambs brought on a leash to graze. It is like Marie Antoinette playing in the Trianon, but what tragic meaning it has now!

"But about the angels. When I went back to the convent the Sisters were happy to see me. They embraced me and kissed me on both cheeks. They told me with a knowing and happy air, but *sotto voce*, as one who trusts a secret, 'I pray for you.'

"The little Sister Natalia, who does all the marketing for the convent, had on the day of the last bombing, a great and terrible adventure. Oh, so out of proportion to the poor little bird, all feathers, that she is like. She returned to the convent white as a starched altar cloth and so shaky that they had to put her to bed, and employ all the exhortations and prayers of the Mothers. The bombing had overtaken her at the general market while she *(Continued on page 224)*

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AT BETTER STORES

WHO IS YOUR LITTLE ANGEL?

(Continued from page 222)

was buying provisions. Boom! Boom! Everything seemed to crumble and crash in with a universal noise. And the poor little Sister was like a bird caught in a trap and unable to fly away, not knowing where to take refuge.

"'Luckily,' she told me, 'there are always the little angels sent by the good God to help us.'

"'And who was your little angel, Sister Natalia? What kind of face had this little angel?'

"'It was the butcher, Signora! He is a man as tall as this and as wide as that. He took me by the elbows. He lifted me bodily, because I did not have the strength to move. My legs were paralyzed. "Don't be afraid, little Sister," he said, "I will bring you to a shelter." Everything crumbled down around us among cries, moans, and tears, and he protected me with his strong body as he carried me. He lifted me up over a wall, let me down on the other side and said, "Now you are secure, little Sister, this is the garden of a convent. Do you see that house down there? Go and take refuge, do not be afraid."'

"Mother Maria Julia was discreet and full of dignity, like a great lady of past centuries.

"'Above all,' she said, 'do not tell this story.... A Sister saved by a butcher! It would seem funny.' But this time I did not agree with her.

"Does that answer your question, Jimmy?"

DESIGNS FOR DRESSMAKING

FURTHER views of the designs shown on page 190. The suit is Vogue Design S-4704, sizes 12 to 18 (30 to 36). The blouse, "Easy-to-Make" No. 5419, sizes 12 to 20 (30 to 38) and 40.

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IN THE CLOSET OF MY MIND

By Josephine Bleecker

Each season I have a delightful time planning my clothes. I do this well in advance, thinking fondly of the well balanced wardrobe I shall have at last. Not too much in it, but well correlated, so that I shall have something for every occasion and each item will harmonize with another.

I start, in my mind, with one good new costume, for street probably. This may be bought ready-made or, if I have commenced early enough, perhaps fashioned by a good (but inexpensive) tailor, on some untravelled side street.

Next (still imagining), I consider colour. In autumn, brown is appealing. Scarlet and brown are so pretty together. A brown suit with a scarlet blouse; and a gold one too—leaf colours.

I always remember what Lynn Fontanne once said about colours in clothes. That people choose either the leaf colours: greens, yellow, reds, tan, brown; or the sea and sky colours; greys, blues, rose, violet, purples, and blacks. This picture carries me off to a mental seashore where I relax for a while.

Toward spring, bright blue is often a first thought. A blue dress seems to belong to spring, somehow; I suppose because of bluebirds. I'd always like a bright blue dress in late February, when April seems so far away.

This goes on until I see a blade of green grass with the first dandelion near by; and I am reminded in turn of little new question-mark ferns uncurling themselves in the woods somewhere, or tall pine trees glistening in the sun. Anything goes with green, of course, and green will be right with all my shoes.

The last time I went through this process of choosing a basic plan, I embarked upon the rugged season ahead with a simple ready-made suit.

"There's nothing like a black suit," my adviser said convincingly; not "don't you think so?" but "don't you think so." Then she pointed out the attractive gold buttons on the jacket. "They lighten it up so."

I agreed and stood before a fitter through the usual ceremony of shoulders being lifted, seams being released and collapsed, hem indicated with pins and yardstick. With a common problem, customer and fitter may become fairly well acquainted.

I began to plan the accessories I would have for this hopeful costume: a striped taffeta blouse (soft, but bright colours including an occasional streak of gold), a long-sleeved red jersey for warmth, a lime moire for evening and one of pink woollen lace if I could get it. As I thought them up, these blouses became so real to me that I was able to describe them in detail to my listener working on *(Continued on page 227)*

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IN THE CLOSET OF MY MIND

(Continued from page 226)

bended knee. I heard myself say in a tone of surprising authority, "I think pink is lovely with black, don't you."

Her mouth full of pins, my fitter let me wander happily through this imagined galaxy of polka dots, plaid, and solid colours I intended to stitch up for myself. Carefully, I hung all these make-believe creations, completely finished, on padded scented hangers, in the closet of my mind.

There they have stayed, as fresh and delightful as on the day they were designed. Even though these clothes have not actually come into being, I have enjoyed them and still find them surprisingly satisfying.

The only difficulty with such an arrangement is that others can not know what is there, hanging in my fictitious wardrobe. I go right on, wearing the same black suit with gold costume jewellery and my filigree earrings from Portugal.

Sometimes, instead of a jingly necklace, I choose grandmother's string of hollow gold beads with the dents showing plainly where father cut his teeth; it is then that I slip on my diamond dinner ring.

For extra glamour, I rely upon "my sleeves."

These are two bits of cobwebby gossamer, cap-sleeves from a ball dress of a hundred years ago and edged (miraculously for my purpose) with narrow gold lace, ideal with my suit's gold buttons. Tucked into the neckline of my jacket, they make a lovely frill and off I go, ready for anything.

I mislaid my "sleeves" last winter, but fortunately they have turned up to adorn my days. What joy to have them again!

And now another season is here. I came home with a new coat the other day. I fancied blue, originally, and then I spied a jade green. "You can wear this with any colour, you know!"

I was off, again in the closet of my mind, planning prints and soft summer dresses. But I had to hang them up hastily, for this time no alterations were needed. I was brought back to reality.

A voice drifted to my mind's door, "It's just perfect with that black suit."

Dear Reader: The shops tell us they are still having difficulty in filling mail orders. And frequently are unable to send the merchandise shown in Vogue. We—and they—do our best about this; we hope conditions will be better soon.

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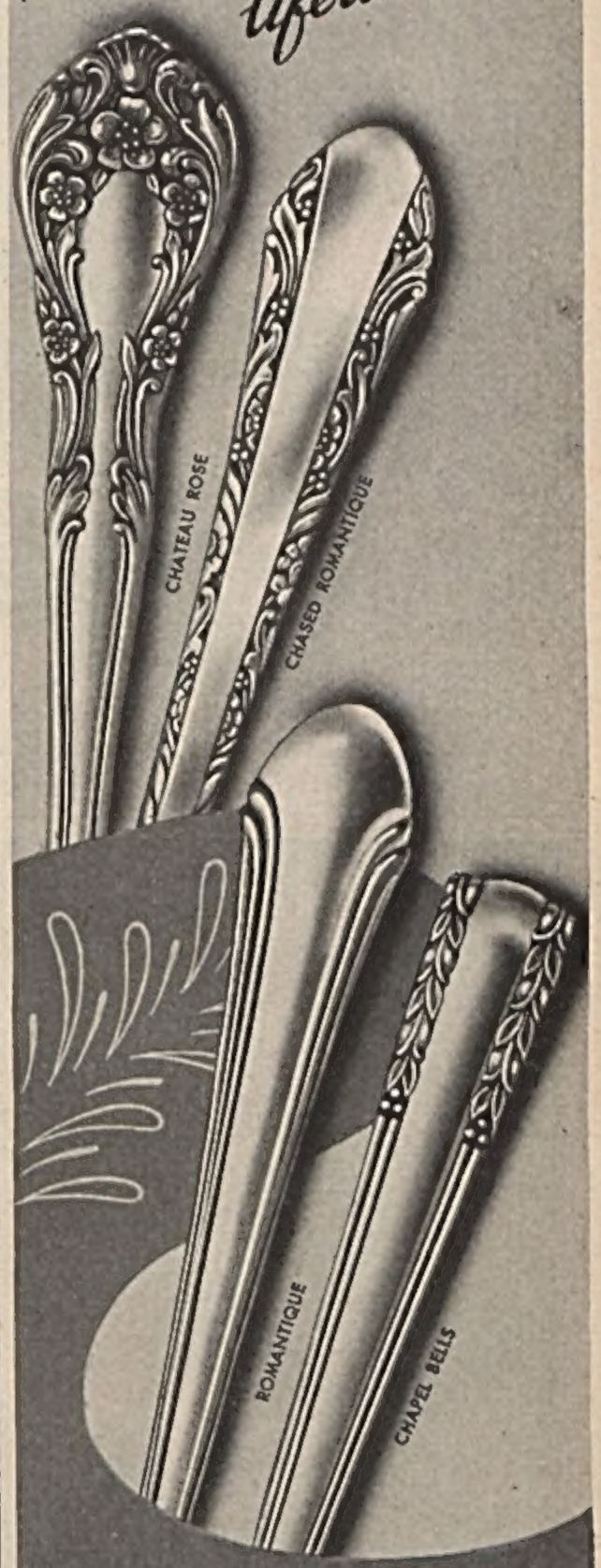

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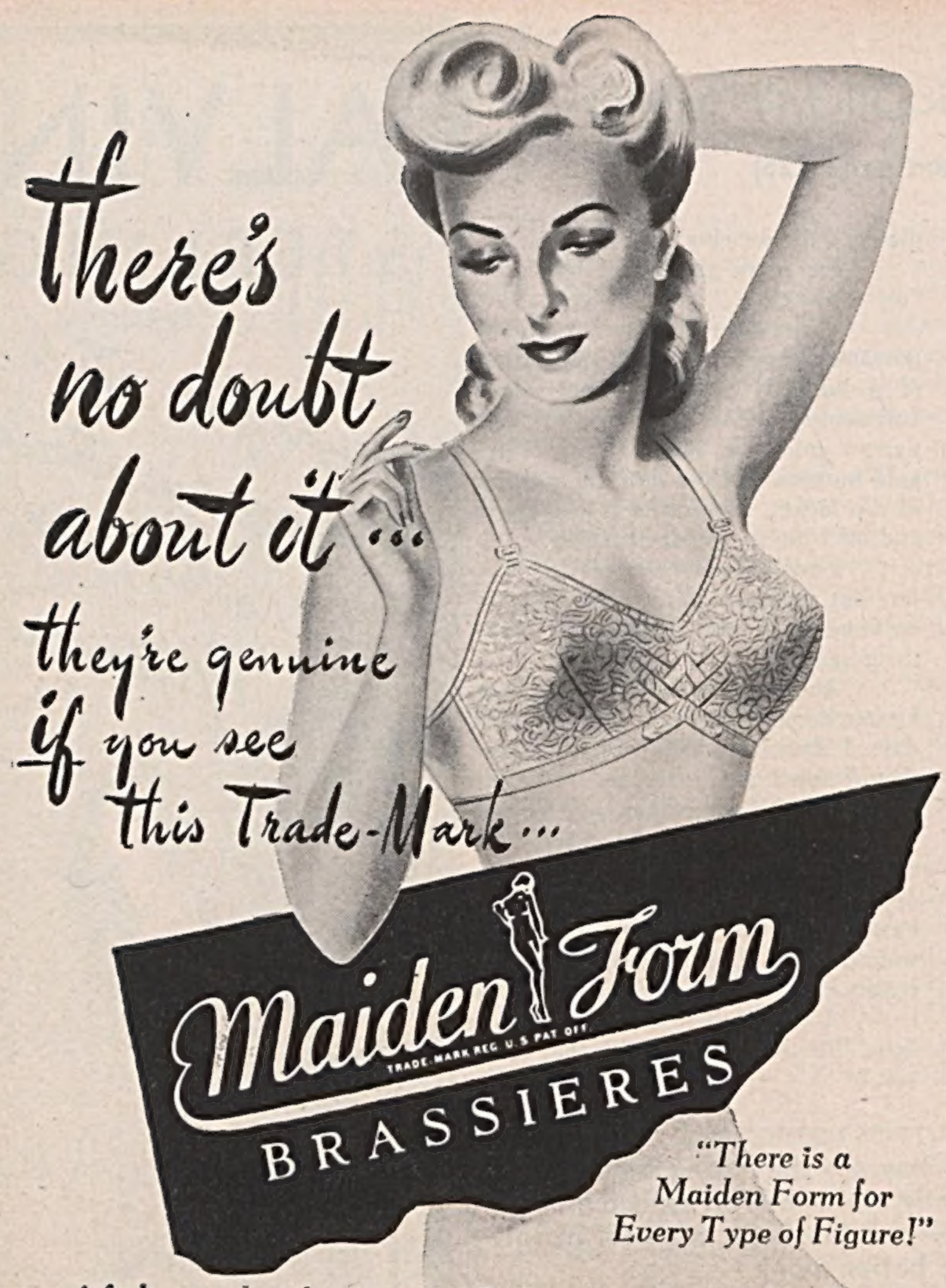

If you can't find your style at first, try again! Dealers receive shipments monthly. Send for Style and Conservation Folders: Maiden Form Brassiere Co., Inc., New York 16.

THEY NEVER WOULD BE MISSED . . .

(Continued from page 177)

and livable simplicity.

Once-a-year taxes—The annual yank was tougher to take than the painless extraction of As-You-Go.

The biographical movie. It seemed obsessed with the idea that surface accuracy—over-authentic sets, letter-perfect faces, well-documented facts—was an acceptable substitute for just one weeny breath of life.

The arty movie. Full of symbolic shots of guttering candles or falling leaves, it fell somewhere between the world of reality and the world of art, trapped by its own confusions.

That mistake of mistaking Lauren Bacall's talented looks for talent.

The point-to-point week end. You spent less time in your host's house than in his car, harnessed to a timetable of party deadlines.

The Sunday brunch—the faces you thought you'd left behind you, and the trayful of morning martinis.

Paternalism toward servants. However kindly meant, it represented a denial of dignity in the relation between employer and employee. And it in no way compensated for the lack of Social Security, minimum wages, and eight-hour days which are the rights of every worker—nor for the freedom of a private life which is the right of every human.

The provincial mentality. It saw things through a glass darkly, ignored worldly and international thinking. That provincial mentality sized up minimum wage laws as a stab in the back of free enterprise, the labour movement as just a gang of paid agitators, the Negro problem as a worry that Southerners had priority on....I'll put *that* mentally on my list, it never will be missed!

JUNIOR FASHIONS

The jackets shown on pages 186 and 188 can be found in many stores throughout the country. Listed below are some of the stores which carry them.

WHITE JACKET ON PAGE 186

Bartlesville, Okla.	Montaldo's
Boston, Mass.	Jordan Marsh Co.
Charlotte, N. C.	Montaldo's
Cincinnati, Ohio	The John Shillito Co.
Columbus, Ohio	Montaldo's
Denver, Colo.	Montaldo's
Independence, Kan.	Montaldo's
Indianapolis, Ind.	L. S. Ayres & Co., Inc.
Richmond, Va.	Montaldo's
St. Louis, Mo.	Montaldo's
San Francisco, Calif.	I. Magnin & Co.
Washington, D. C.	Julius Garfinckel & Co.
Winston-Salem, N. C.	Montaldo's

RED JACKET ON PAGE 188

Boston, Mass.	Wm. Filene's Sons Co.
Chicago, Ill.	Carson Pirie Scott & Co.
Denver, Colo.	Neusteter Co.
Indianapolis, Ind.	The Wm. H. Block Co.
Los Angeles, Calif.	J. W. Robinson Co.
Milwaukee, Wis.	Smartwear-Emma Lange, Inc.
Pittsfield, Mass.	England Bros., Inc.
Washington, D. C.	Woodward & Lothrop

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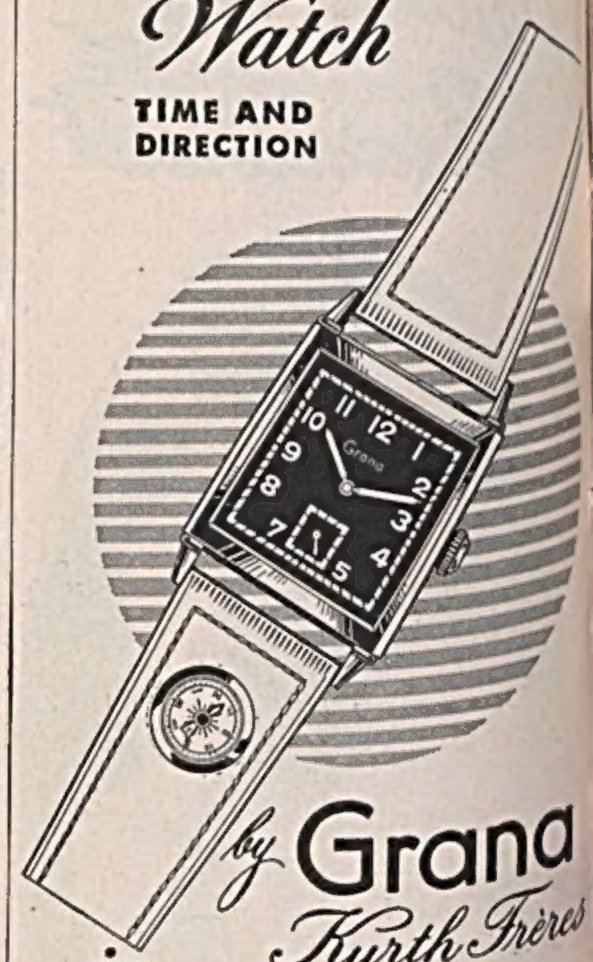

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